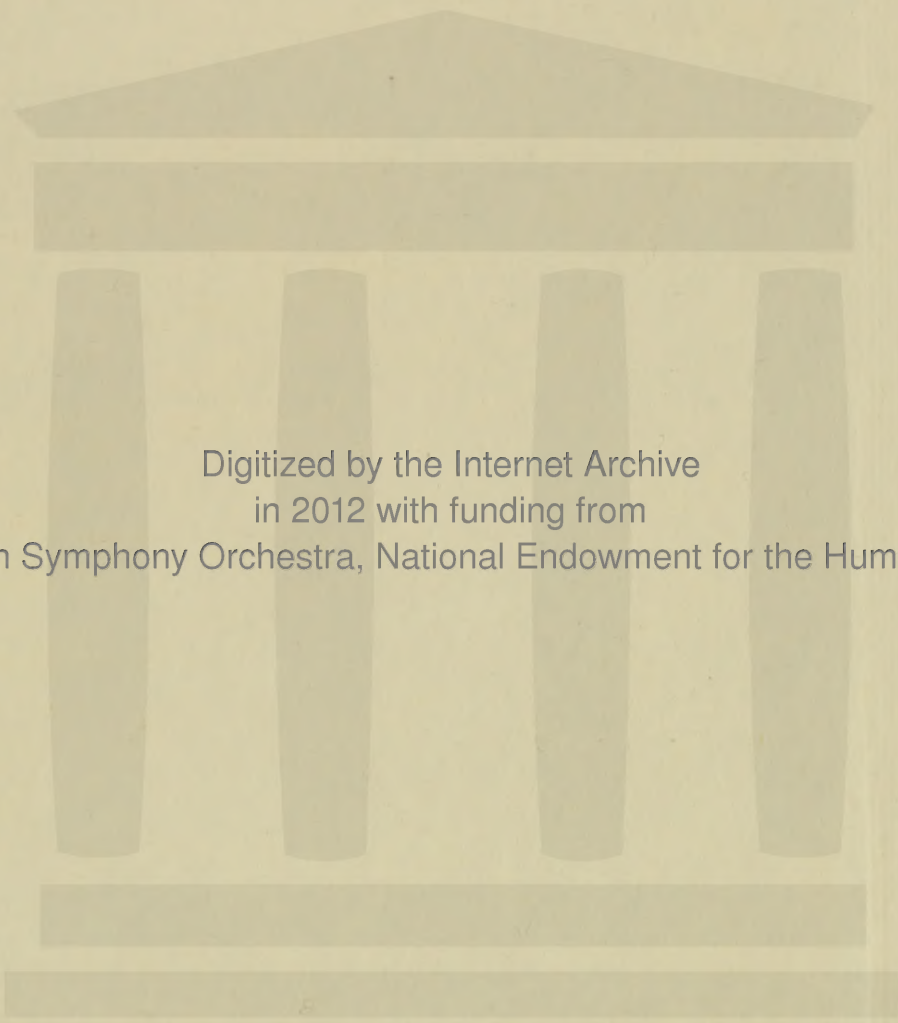


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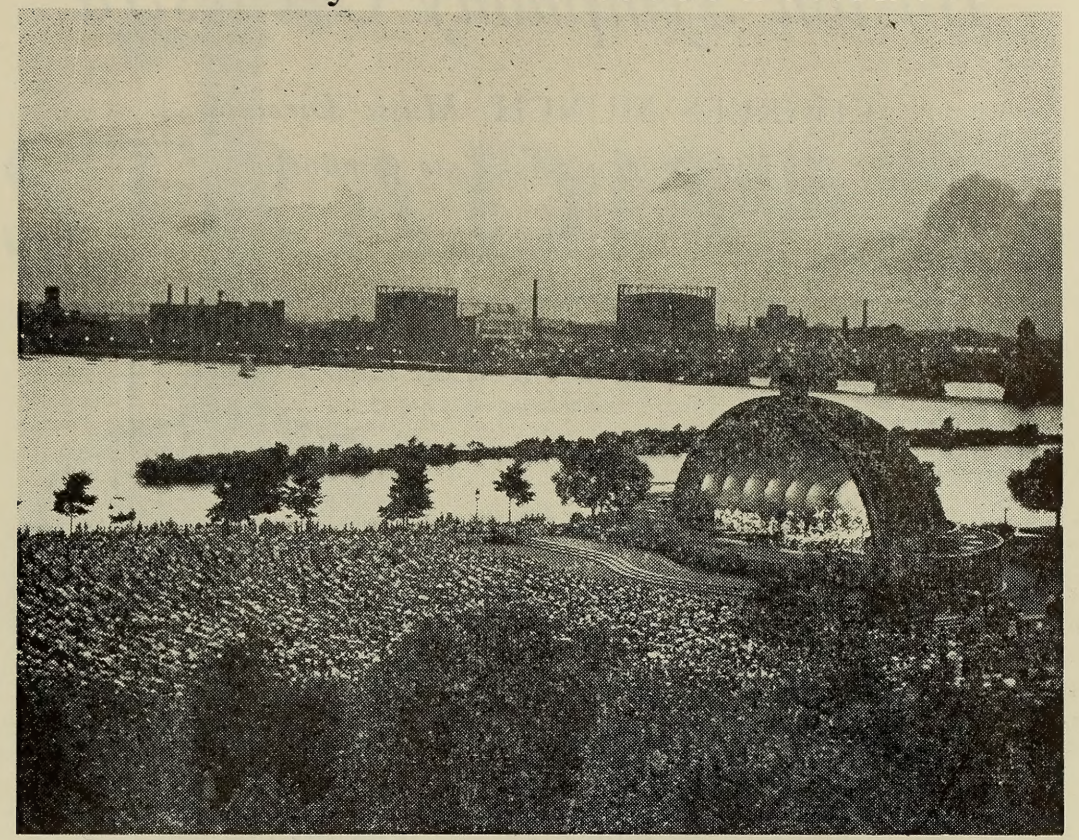
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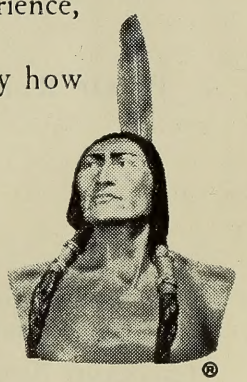


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CONTENTS

Program 9

NOTES

Copland ("Quiet City") 11
Debussy ("Iberia" "Images") . . 14

ENTR'ACTES

Liszt and the "Eternal Feminine" (*J.N.B.*) 22
Composers in Russia (*Aaron Copland*) 43

NOTES

Brahms (Symphony in C minor, No. 1) 48

EXHIBITION

The paintings now on view in the Gallery are loaned by the New Hampshire Art Association. Charles E. Buckley, Director of the Currier Gallery of Art at Manchester, New Hampshire, offers the following information:

The organizing of artists from all over New Hampshire into an association that is continually reviewing and revising its standards and policies gives emphasis to their role in the cultural life of the state. Also, through the Association, artists are brought into a closer relationship with each other than would be possible if no central organization existed. The Association's exhibitions give rise to valuable discussion and criticism and serve to focus the attention of the public on the trends and developments taking place among artists in our section of New England.

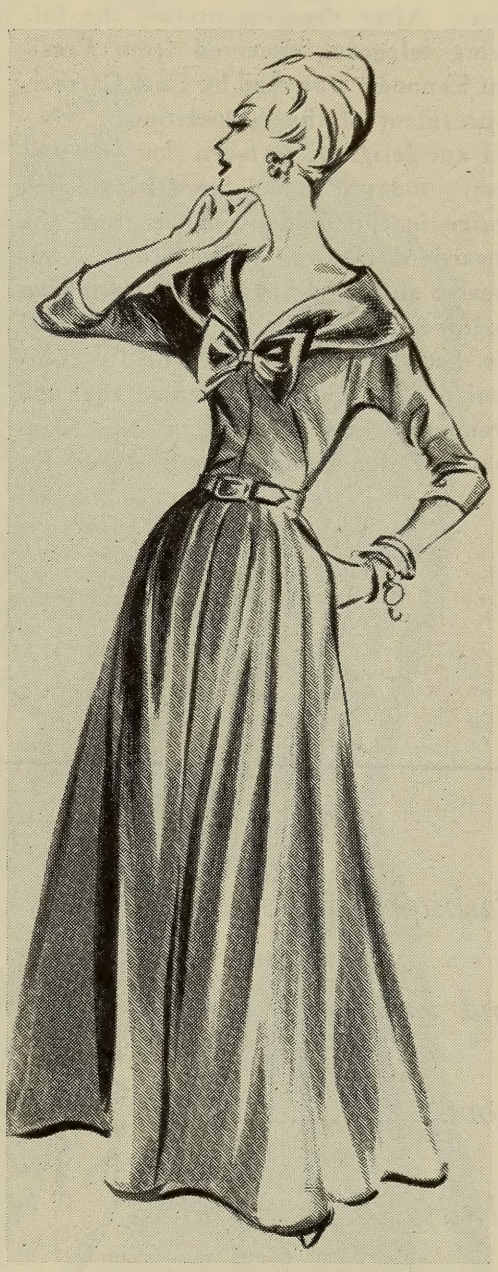
The present exhibition includes most of the work seen in the last Currier Gallery annual and also a few additions which the Committee in charge of this traveling exhibition felt would give a better representation of art in New Hampshire.

• •

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shire on August 19 last, the Edward MacDowell medal was awarded to Aaron Copland, who has long taken advantage of this ideal retreat for composers. After the presentation the following telegram, received from President Kennedy, was read by Carl Carmer, ex-president of the Association:

"I am delighted to learn that you will receive today a medal for distinguished service in the field of music from the Edward MacDowell Association. Your creative mind and imagination have been a significant force in the cultural life of this nation and of the world's community. It is most heartening that the ceremony is taking place at the MacDowell Colony which has provided for you and so many other American artists such a fine environment in which to pursue your work."

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THE UNESCO CONCERT

The Eighth National Conference of the United States National Commission for UNESCO will be held in Symphony Hall and will include a concert by this Orchestra on Tuesday, October 24, 1961. The theme will be "Africa and the United States: Images and Realities." There will be a thousand delegates from various parts of the United States and a hundred from Africa. Erwin D. Canham will be the chairman.

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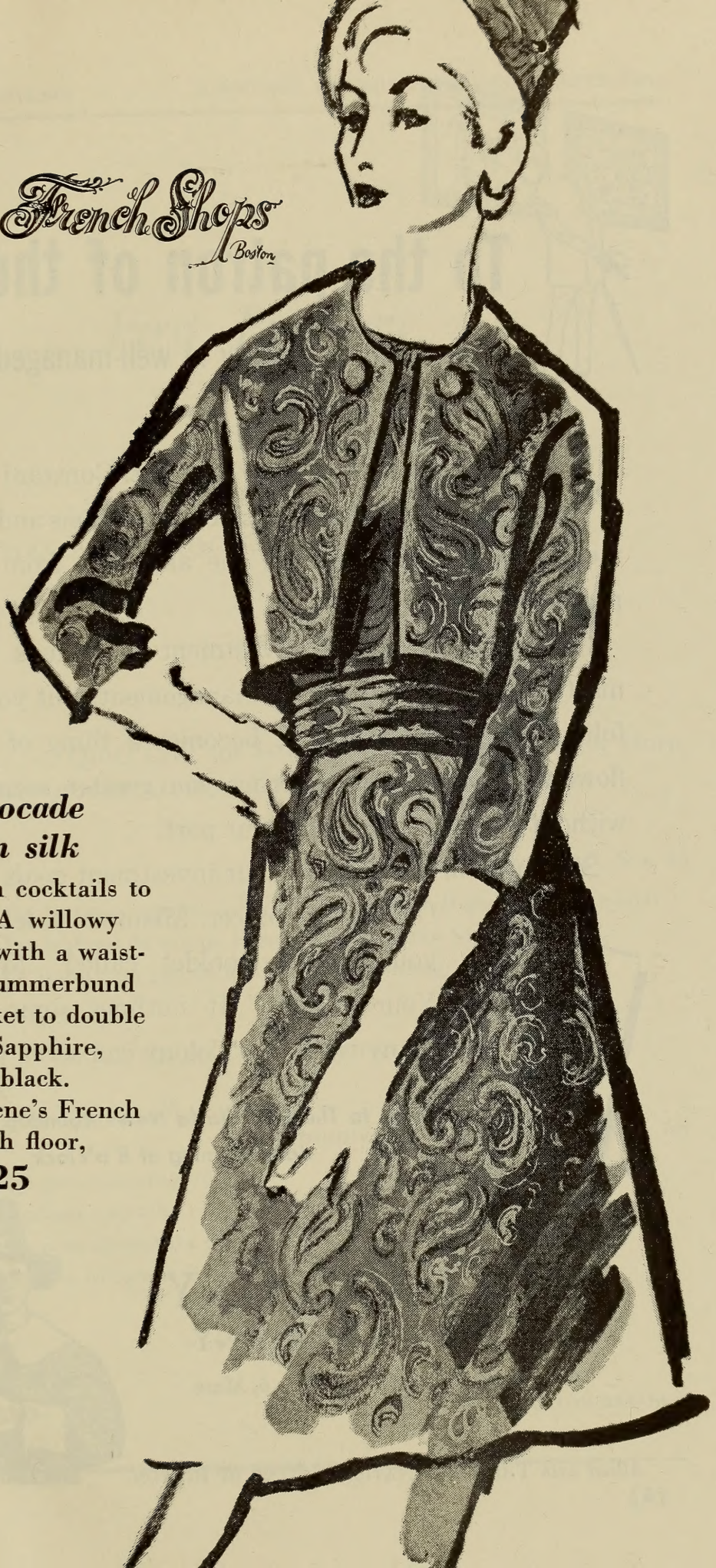
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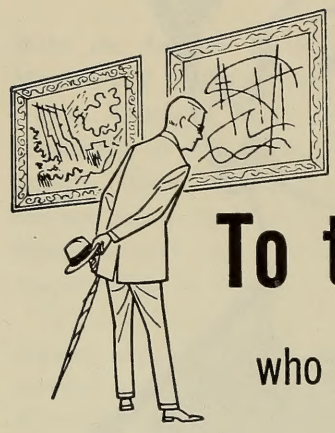
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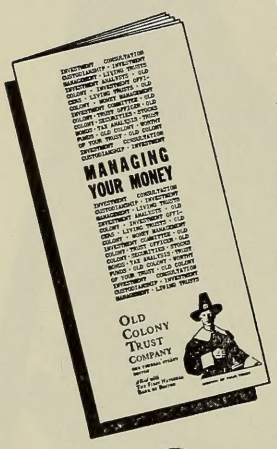
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COPLAND . . . . . Quiet City, for Strings, Trumpet and English Horn
Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER

DEBUSSY . . . . . *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Fragrance of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

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"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING ORCHESTRA

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

Composed as an orchestral piece in the autumn of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

"IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

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"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to the late Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

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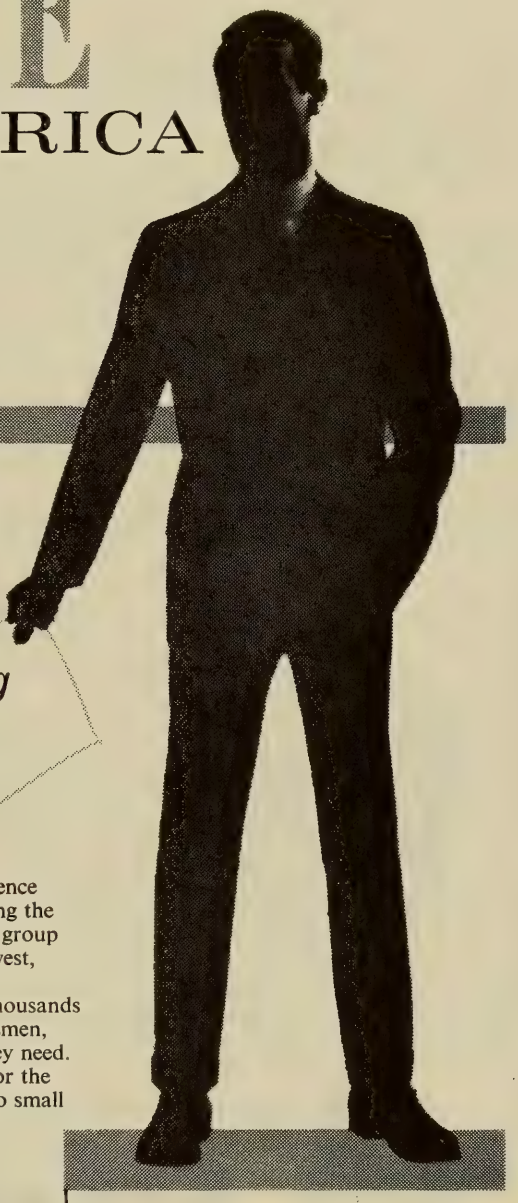
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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"*



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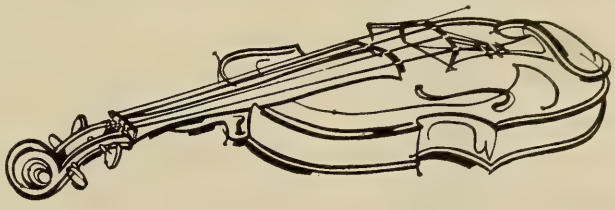
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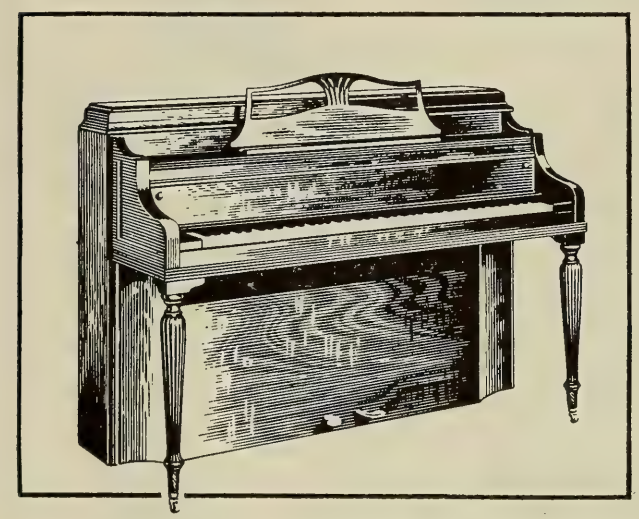
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111. *"Valses (?)"* Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin – or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer – and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:



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I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

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* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

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ENTR'ACTE

LISZT AND THE "ETERNAL FEMININE"

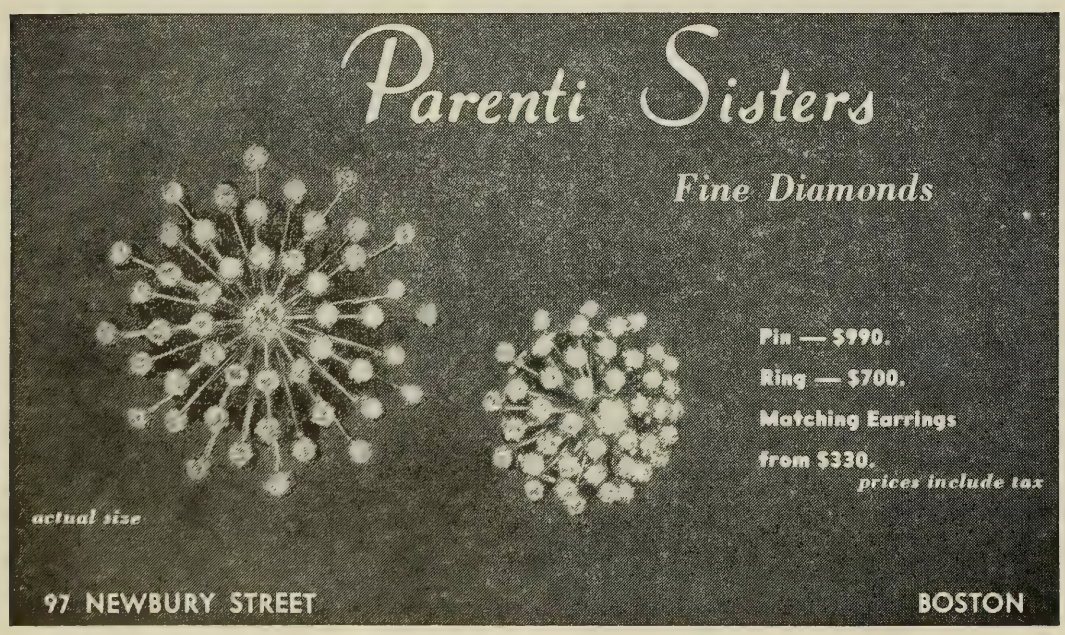
(Sunday, October 22 will mark the 150th anniversary of the birth of Franz Liszt.)

GOETHE'S famous line *"Das Ewig-Weibliche zieht uns hinan,"* the apotheosis which, sung by a men's chorus, floats heavenward to close Liszt's *Faust* Symphony, is interesting as applied to the composer himself. The record of Liszt's life shows hardly a moment when he was not under some dominant feminine influence, in various degrees inspiring, so far as his music was concerned. All women, in their turn, were hypnotized by him. Even when he had well passed the prime of youth and definitely lost his good looks, as the photographs show, women of many sorts still fell under his spell. Some of these were momentary infatuations, but they should be mentioned to show the range of female susceptibility. If some of the ladies made fools of themselves, he protested mildly, but felt complimented. Even when he was fifty-eight, and had flowing white locks, a wild creature from the Ukraine, Olga Janina, threw herself at his head and was not repulsed, except where appearances counseled caution. There was the

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affair with Marie Duplessis (the original of *La Dame aux camélias*) in 1844 and with Lola Montez in 1850, besides other adventures less publicly known. Here the *"Ewig-Weibliche"* could be said to have drawn the artist in another direction than "onward."

Other of Liszt's associations with women were of a nobler sort, and were closely involved with the development of his character, the direction of his artistic aims and efforts, the needed stabilization of his contradictory impulses. The Countess Marie d'Agoult who lived with him in the years of his young manhood, and the Princess Carolyne von Wittgenstein who lived with him in his steadier maturity, were in their turn vitally important to him in these respects. It can be said of the Countess that with their union romantic love, as idealized in that period, reached its most intense flame. She did her best to lead him into the higher aspirations of a composer. She failed at last because she could not hold him from drifting into the more alluring ways of the wandering, the all-conquering, the glamorous, the money-gathering virtuoso. The Princess Carolyne brought him what Marie could not — a settled domesticity, an imposed regimen for creative effort. She led him deeply into the Church. He became her captive artist. The protestations of love in his letters read like avowals prompted by a sense of duty. Her claim that she made a composer out of him is only a part truth. She was never inspiring. She had none of Marie's per-

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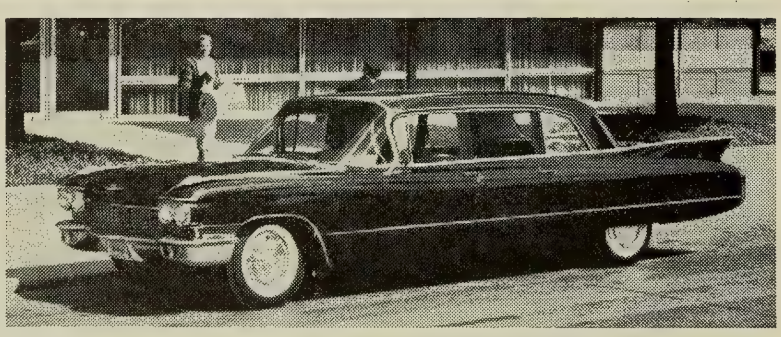
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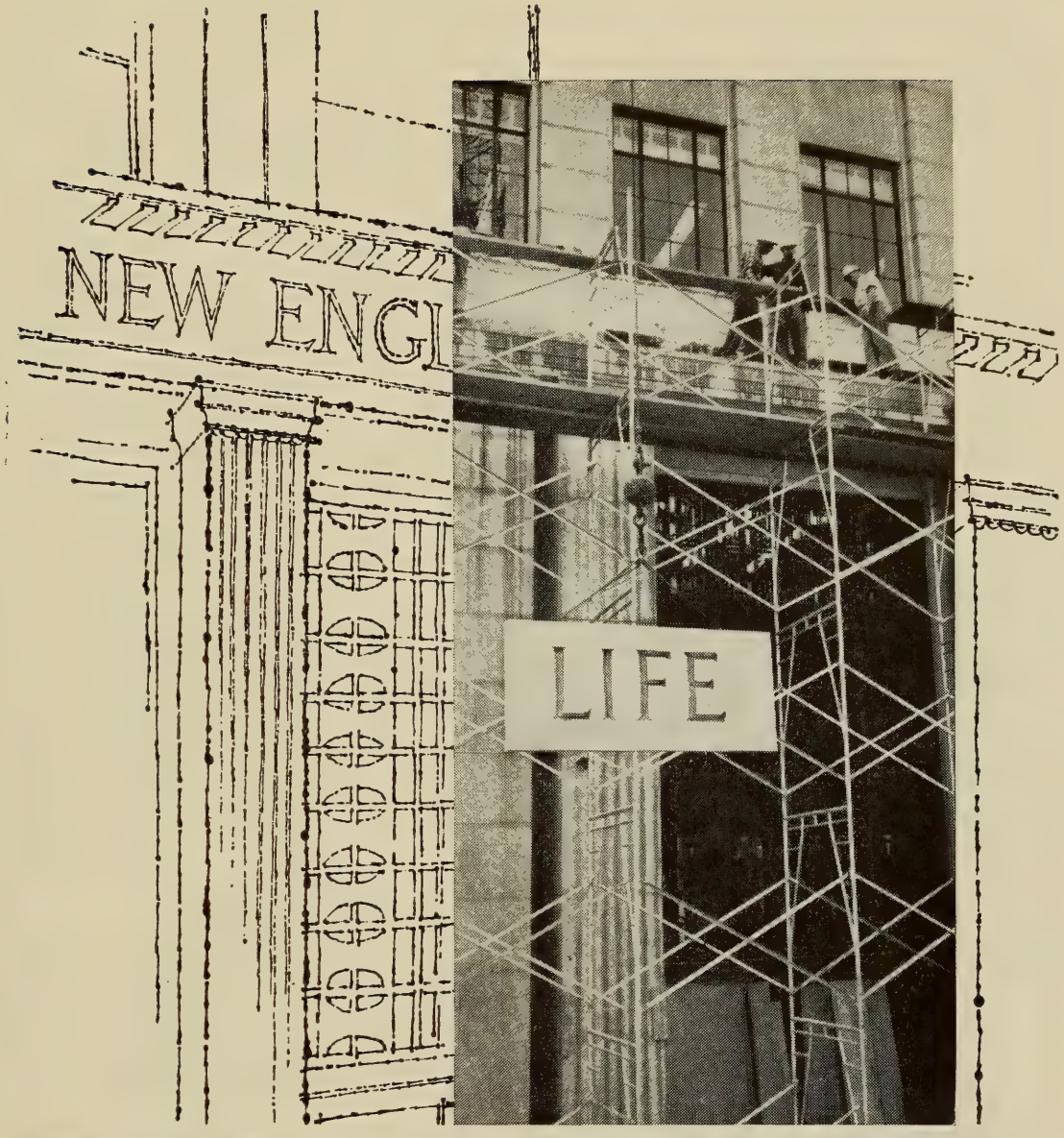


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sonal charm, or intelligence, or real musical perception. When Liszt left Marie and took up his abode at Weimar, he was mostly a potential composer. The Princess, following him there, surrounded him with the conditions for fulfillment.

Liszt met the Comtesse Marie d'Agoult in Paris in 1833, and there developed the sort of *grande passion* possible only in that Romantic era. Her early *mariage de convenance* precluded their legal union. They eloped in 1835 to Switzerland. Both had freely committed themselves to what they regarded as a permanent alliance. When the Countess, a blooded aristocrat, thus cast her lot with a common musician, she deliberately forfeited everything that her title and position stood for. The frowns of her class deterred Marie not in the least. She had no use for their attitude toward all musicians as mere hirelings who could be applauded at a soirée, but where then promptly ignored and dismissed. She had no regard whatever for the inanities of the *haut monde*. Born and raised in it, she retained her fine breeding and allied herself with the intelligentsia of Paris. Her heart and her superior wit were devoted to the burning cause of republicanism in the regime of Louis Philippe; her sense of social injustice was stirred by the grim spectacle of poverty in Paris, although she could hardly have come closer to its victims than glimpses from her carriage afforded. She was



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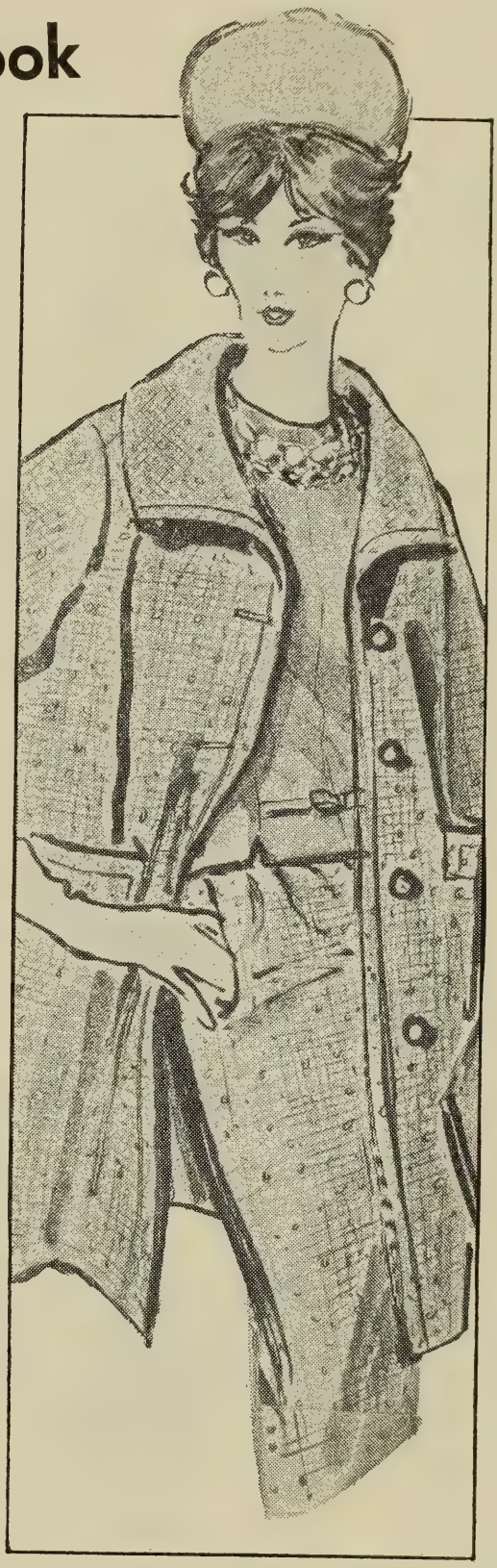
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a free-thinker on many subjects, and later under the *nom de plume* of "Daniel Stern" became a distinguished writer.

To Liszt, the alliance with the Countess was less of a hazard. He had no special position to forfeit* and needed only the courage to become a partner in their joint act of social defiance. He was drawn by her beauty (she had youth and beauty at thirty), her bold liberalism, which he shared, the stimulation of her interest in art and letters; also, it must be admitted, her title.

Marie, burning her bridges, giving herself entirely to Franz, expressly hoped to encourage and guide him in the direction of the highest realization of his art — to original composition. During their honeymoon on Lake Wallenstadt in the Swiss mountains they were blissful in having shut out the world. They spent hours reading together (then and later) Goethe, Dante, Shakespeare, Sainte Beuve (in the original languages). He composed his first work — *Le Lac de Wallenstadt,* to be included in the *Années de pèlerinage.*

One morning in late August, Marie looked out of their window to behold a light covering of snow on the distant mountain peaks, and she realized that their honeymoon was over — their time of complete isolation could not last forever. They settled in Geneva, and there

* And yet it is reported that his lack of audiences in England was due to a scandalized public opinion.



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came to their door visitors, invitations, pupils, bids for Liszt's talent. Before long, Liszt had slipped back into the agreeable life of the much-sought virtuoso, highly content with the sweet taste of idolatry and the attendant boon of handsome earnings. She was often left alone while he travelled. His letters showed that he was exulting in his acceptance by the very class, with its titles and wealth, that she had abandoned without hesitation or regret. She was the stronger character of the two, and although to love is to overlook, she was too forthright to conceal her awareness of his weaknesses, his nervous excitability, his addiction to stimulants, his vanities which could take any amount of flattery by those who would flatter, and was secretly injured by those who would not.

This continued for three years through which Marie found herself with or without her lover in Geneva, Paris, Nohant (with George Sand), Milan, Venice, Florence. Their first child, Blandine, was born in Geneva, December 18, 1835 (seven months after their flight from Paris); Cosima was born at Lake Como (hence her name) on Christmas Day, 1837; Daniel, in Rome, in the spring of 1839. Their three fair children were a new bond between them, but a bond that would have been stronger if they had not been compelled to leave them mostly in the care of nurses. Their love and their determination to make their love the pledge of their highest achievement was still the strongest bond.

The first crisis came when in 1838, leaving her in Venice, he went to Vienna to give some benefit concerts and stayed for many weeks, enraptured by the success of his return to that city while she sat in her

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bedroom, a self-pitying invalid. When a letter came on a monogrammed note paper, indicating a lady's boudoir, she tore it up without breaking the seal. After later infidelities she protested to him: "I am willing to be known as Liszt's mistress, but not as one of his mistresses."

What he had announced as a few days' absence extended into weeks. His letters were filled with his own doings. He seemed to have forgotten that Marie was ill, and when she wrote of her state of nervous depression, he urged her to join him in Vienna. She answered: "You ask me to join you; there are two hundred leagues between here and Vienna. I move with difficulty from my bed to my armchair. . . . Franz, is it really you who are abandoning me in this way?"

He answered that he was coming, but eight days more passed without him.

"I am at the Piazza San Marco. The message comes that he has arrived at the hotel. I run, I fly. I throw myself into his arms. 'Pray God that I can continue to love you as I have loved you.' "

Franz was full of repentance. He protested that the money, which was pouring in, would be needed to support their child, Blandine, to support his mother in Paris. Marie should not be left to languish alone. She should return to her legitimate daughter, Claire, in Paris, to her family and old friends. She should develop her ability to write and

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make a career. If she could find consolation in the company of another man – he would not protest.

Marie wanted no other man nor could she retrace her life. "My family – do I still have one? My daughter, would she know me? My one talent has been my love, the desire to make you happy." This with tears. Did he understand? "He had understood better before."

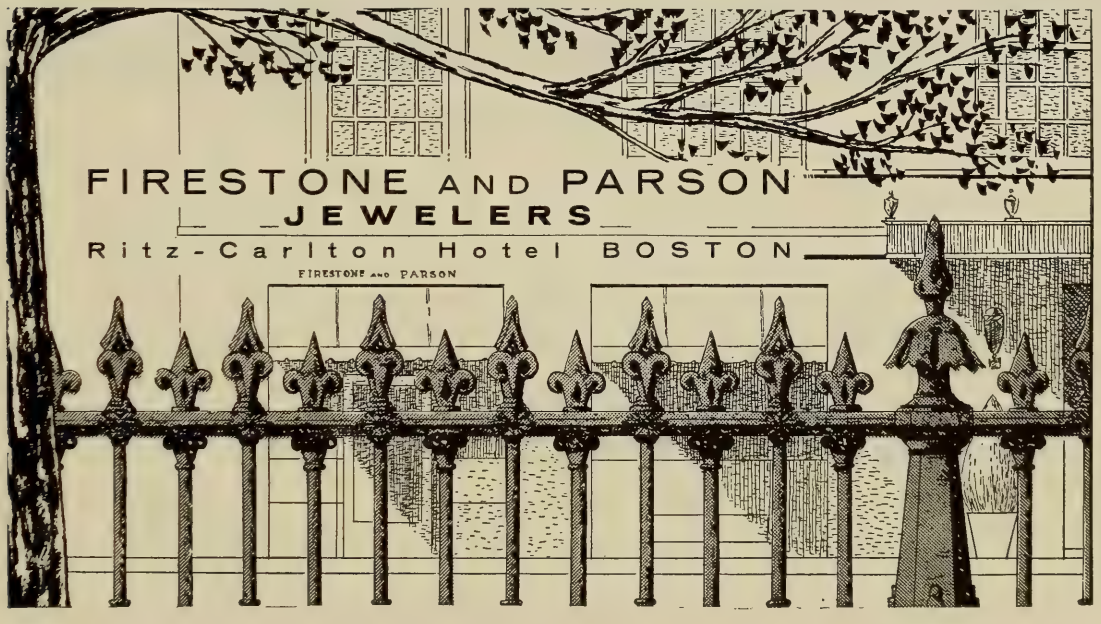
After they had started to drift apart in 1839, the letters continued. Marie never remarried, or formed another alliance. His declarations of undying love became infrequent; she found it hard to distinguish between sincerity and auto-intoxication. Her love for Liszt was never extinguished. It must have galled her that only after their separation did he become what she had tried to make him – a composer in the larger forms who would write a vast symphony on *The Divine Comedy,* or on Goethe's *Faust,* both of which they had read together and discussed with a sort of dedication.

After years of wide touring, during which he hardly saw Marie except in the summer seasons, their meetings ceased. Liszt at last found a home base for intensive study and application toward the higher musical forms. In 1848 he was received by the Grand Duke Carl Friedrich in the Court at Weimar where he became *Kapellmeister.* In that position

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he could gain orchestral experience, fulfill his intention of composing great orchestral works, and give up his public piano recitals altogether. In the year previous he had met the Princess Carolyne von Sayn-Wittgenstein, and romance bloomed once more, but this time with little evidence of ardor. The impulse seems to have been mostly proprietary on her part, gentlemanly and submissive on his. The Princess was younger than Liszt, but no beauty. In later years she would have been called a "bluestocking." She followed him to Weimar, and, after running counter to a good deal of frigidity at Court, openly lived with him, as the Countess had done. This alliance lasted longer — it did not begin to dissolve until 1860. The illegality in each case was circumstantial. Carolyne was in Marie's predicament of an early, loveless marriage. Both had been married as young girls to what their parents considered suitable husbands, according to the custom of the times, only to find their husbands in every respect unsuitable. The lover Liszt would probably have become the husband in either case had it been possible, for he was strictly gallant in such matters. When finally, in 1864, Carolyne's husband died, Liszt would dutifully have gone to the altar if she had brought up the subject. By that time their youth had passed, Liszt had been relieved of her domination and had grown to value his bachelorhood. Since she had striven for years (and in vain) to obtain a divorce from Rome, it is to her credit if she

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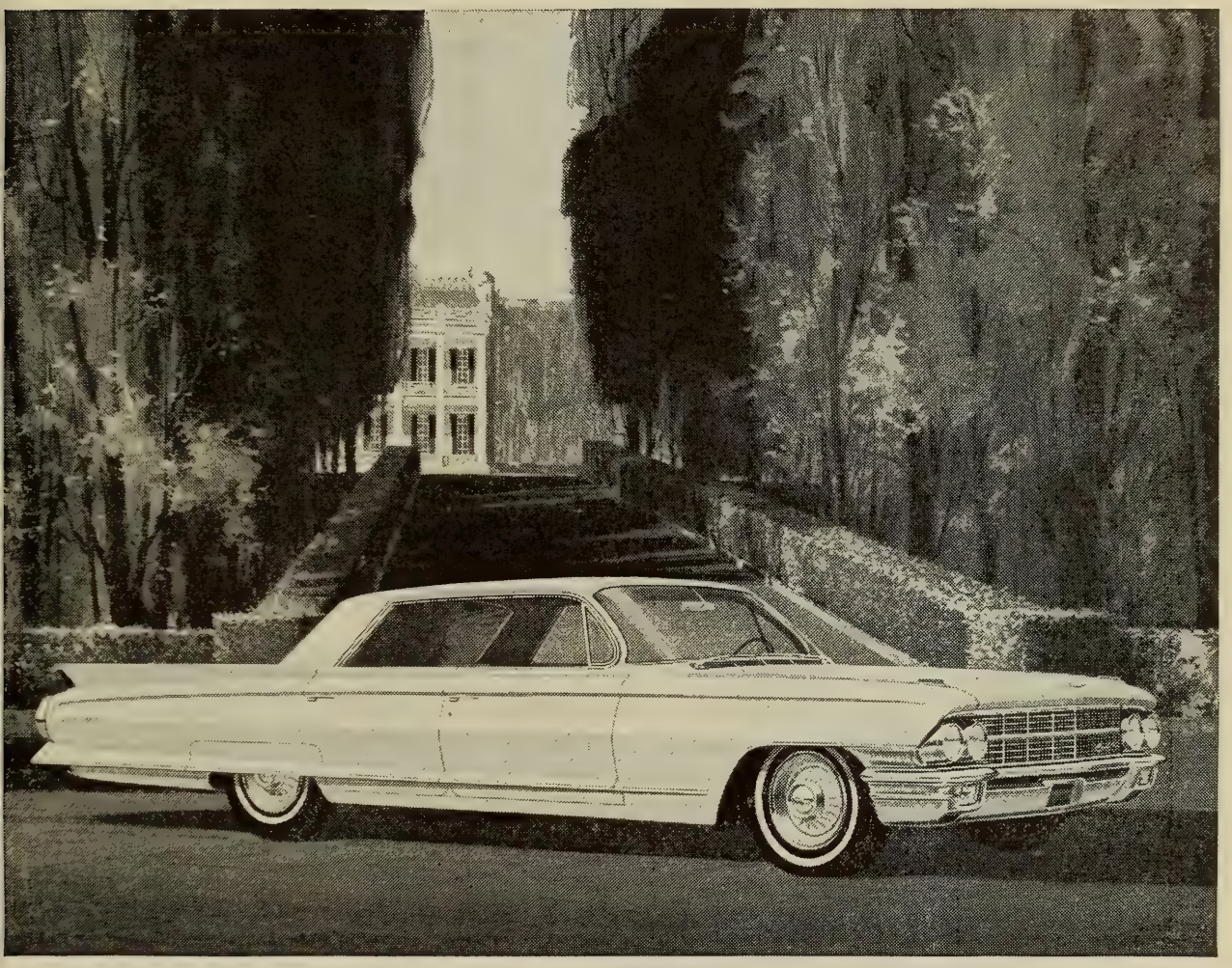
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refrained from imposing upon his correctitude by mentioning matrimony when it had become possible.

The effect of these two women upon Liszt as the inspiring companion of a composer could hardly have been more different. Marie's principal aim in abandoning her family and friends for a pianist was undoubtedly to bring out the best in a very talented and very uncertain young man, torn by warring impulses of religious asceticism and fleshly delights, of self-abnegating idealism on the one hand and on the other the seductive lure of bewitching his audiences, this too easy success mingled with disgust at the emptiness of the effort. She could fill him with self-reproach but not prevent recurrences.

Carolyne, on the contrary, could boast that she held him to a steady, domestic life where he would (and did) compose something more important than potpourris on current operas. He wrote all his orchestral music and such fine works as the Piano Sonata and other superior piano pieces under her strict eye. While Carolyne is given due credit, it must be noted that Liszt had found himself a niche favorable for composing before she took control. Yet Carolyne steadied him as Marie never could. Liszt always needed steadying, and he needed a woman to do it as did no other composer on record.

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cipal hold upon him was through religion, for she was a fanatic of the Roman faith, and he had been drawn to the Church even from childhood. She combated his addiction to cognac and strong cigars which he took to quiet his nerves (although she too smoked cigars). She reproached his "indolence" and all but locked him in his study until a score was begun and completed. This routine of goading sounds uncomfortable, to say the least, and the wonder is that Liszt apparently accepted it in good part. His complacency could mean only that he realized the need for such control, that he was grateful to her for sacrificing herself, hazarding her fortune, putting herself into a position of social ostracism at Weimar for his sake. He must also have had a real fondness for her, a sentiment by no means shared by most of his friends. Ernest Newman quotes their remarks in letters and adds: "The Princess's perfumed religiosity, her passion for crude effect, her mountebankery of thought and tumidity of expression, all left their mark upon him, and led to the exaggerations of certain elements in him which, under a different influence, he might have purged himself."

If this is an overstatement, it is characteristic of Newman's book *The Man Liszt* which is in large part a denigration of the Princess, and a restitution of her predecessor, the Countess, whom the early biographers of Liszt had grossly slighted and misrepresented. The cul-

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prit for this was the Princess herself who, directly after the death of the Countess, engaged a quasi literary friend, Lina Ramann, to write the first life of Liszt, to depict him as the victim of a scheming seductress. There was no love lost between these two ladies, who incidentally never met. Marie had more cause for resentment. Carolyne had summarily removed Marie's three children by Liszt from under her nose in Paris and later planted the girls in Berlin, while their mother remained helpless, having no legal status. This callous step brought to a sudden end the visits of the children to their mother in her beautiful establishment on the Champs-Elysées in Paris. These visits had been a delight to Blandine and Cosima, who had become eager Parisian demoiselles, and to Daniel, who had been placed in a *lycée.*

Marie was too human not to be deeply piqued by the treatment she had from Liszt under the baleful interference of the Princess. There was undeniable pique in her novel *Nélida,* which came out in 1848 and was republished by her in 1860. It was a thinly veiled presentation of the situation at Weimar. She depicted a painter (a transparent substitution) engaged to execute a great mural at "W—," helpless as he faced the expanse of blank wall to fulfill the assignment. This sort of fictionalized personal scandal was then customary and had been practiced by George Sand and her colleagues. Liszt spoke of the book

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with an air of patient toleration, but it wounded his pride. It put an end to any vestiges of friendly sentiment toward her. Carolyne was openly and coldly hostile. She had her revenge by besmearing Marie's name after her death with what purported to be a factual biography of Liszt. Marie, however, had a posthumous last word, for her mémoires and her correspondence with Liszt were at length published, setting the record straight item by item.

Marie never quite lost her affection for Liszt. When the two met by appointment in Paris, in June, 1861, to speak of the future of their children, and when Liszt's conversation dwelt upon the ghosts of their past, her eyes filled with tears. "I kissed her forehead for the first time in long years," Liszt wrote to the Princess, "and said to her: 'Come, Marie, let me speak to you in the language of the peasants: May God bless you! Wish me no evil!' For a moment she could not reply, but her tears flowed faster than before."

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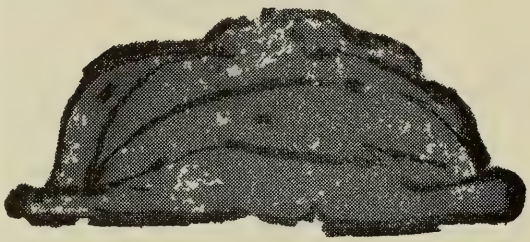
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COMPOSERS IN RUSSIA

By Aaron Copland

Having been the guest of composers in Soviet Russia in the spring of 1960, Mr. Copland reported his encounters in the "New York Herald Tribune" on May 8.

The recent visit of Lukas Foss and myself to the Soviet Union completed the first in what is likely to be a continuing series of exchanges in the composing field. Most lasting impression of the four-week tour was the strong sense I had of the cooperative spirit of all the musicians we came in contact with there. At all levels, whether at the various Composer Unions we visited in four different cities, including Tiflis in Georgia, or with the instrumentalists who performed in our concerts, there was a genuine desire to do everything possible in the furtherance of friendly relations, both musically and humanly speaking.

This was highlighted by an evening spent at the Moscow apartment of Dmitri Shostakovitch, who proved to be a charming and relaxed host, quite different from the rather tense and distracted figure one sees in public.

There is no doubt that the concerts of music by Mr. Foss, myself and several Russian composers aroused great interest. The Moscow State

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Symphony, the Leningrad Philharmonic and the Riga Radio Orchestra were put at our disposal, and in addition a concert of chamber music took place in Moscow at which I joined the Borodine Quartet for a performance of my Piano Quartet; further, the well known Soviet pianist Sviataslov Richter played Prokofiev's Sixth Sonata. Lukas Foss conducted his Symphony of Chorales in Leningrad and appeared as soloist in his Piano Concerto in Moscow; I conducted various works of mine including my Third Symphony, Statements for Orchestra and a Suite from "The Red Pony." (Much curiosity was aroused by the title of the last-named piece.)

One must remember how comparatively little recent Western music has been heard in live performance in the Soviet Union in the past decade. One music student complained to me, privately, that in a year-long course at a leading conservatory on the History of Western Music only a total of two hours was devoted to a discussion of contemporary composers in all Western countries. At the same time we recognized a strong desire on the part of musicians to appear to be "in the know."

I was particularly struck by the fact that no dissonance, no matter how severe, caused any expression of surprise. The fact is that music of considerable dissonance may be and is written in the Soviet Union, provided that some literary story content justifies its presence.

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The situation therefore is not so very different from that of a Hollywood composer who may even make use of electronic effects if the story justifies extreme measures. Aside from such use, however, there is active propaganda on the part of those in a position of authority to discredit 12-tone atonalism and what is referred to as "electronic noises" when composed as absolute music.

Whatever the situation in the past may have been, the present musical mood, apart from those two strictures, appears to be a comparatively liberal one. Our presence in the Soviet Union was taken as a sign of that fact, and we were glad to provide further stimulus for an open-door attitude towards the music of the outside world.

Before going on our visit, I thought I knew what Russian music was like. I was hardly prepared, however, to discover to what a degree Russian music is exclusively Russian. There is an extraordinary and all-pervasive unity of expressive ideal: over and over again the pathetic note is struck, the harmonies are fullsome, the melodies clear and singing, the orchestral coloring familiar. I told the professors at the Tchaikovsky Conservatory in Moscow that when I listened to the music of their students I found it difficult to imagine whole areas of contemporary music, the very existence of which could hardly be suspected from the evidence their compositions supplied.

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This, I'm sorry to say, was not what they wanted to hear. They looked surprised and a little hurt. I hastened to add that it is a strength for a young composer to have so strong a tradition to lean upon, but I also made no bones about the fact that it was very limiting and could only lead to more music of the same kind. It became clear by the end of our trip that the music written by local Russian composers and thought of as "controversial" would come closest in style to pieces such as the Scythian Suite of Prokofiev or other dynamically propelled music of the early twenties. Here again our listeners seemed incredulous when we suggested that this music would be "old-hat" in the West.

A word should be said as to the folk-music ensembles and the jazz clubs that form an active part of present-day Soviet musical life. I heard a delightful group of folk instrumentalists in Riga on the Baltic Sea. The principal regional instrument is the *kokle,* a kind of zither, with a more resonant and pleasing tone.

Placed on a table, it is played seated, and evokes pictures of the Middle Ages. The serenity and devotion on the faces of the seven women who played these instruments made a profound impression. The rest of the ensemble consisted of members of a clarinet family, including a contra-bass clarinet; also a recorder, a percussionist with a delightful jingle-jangle instrument and a home-made xylophone; and a few brass instruments that for me spoiled the originality of the sound combination but admittedly helped to make climaxes. The polyphonic folk singing we heard in Tiflis was also strikingly original, and again evoked music of a distant past. The sound of the Andreyev folk orchestra in Leningrad with its *dombras* and *balalaikas* was closer to what we in America imagine Russian music to be.

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Most surprising of all was the extent to which the jazz club has taken hold. In Riga, under local sponsorship, a sixteen-piece band plays Stan Kenton-style jazz in a way that would make all Americans feel right at home. It is significant that the group of musicians is referred to as Riga's "Orchestra of Light Music." (Like the word "opera" on Broadway, the word "jazz" in the Soviet Union carries dynamite.)

In Leningrad we danced to the sound of a large jazz band that both looked and sounded like the real thing. Any such band has an assured audience of enthusiasts whose passion has to be seen to be believed. Thus far, the jazz players are content with imitating what Americans do. It would be difficult to prophesy whether in the future they will be able to contribute something of their own. In the meantime, the existence of such bands is a powerful agent for the stimulation of friendly feelings toward America.

On my last day in Moscow I was asked to give an hour-long talk on American music for the Soviet radio public. It was the first time such an invitation had ever been extended. It made me think that we in America might profit from a similar talk on present day Soviet music, for our knowledge is confined to the music of a few famous names. It might be good for a change to know something of the music of younger composers like Galinin, Babajanian, Ter-Tetovosian, Ryaats, Volkonsky, Pyart and others. Along with their music the Soviets would do well to send the composers themselves for that is always the most effective way to make cultural exchange.



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Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

IT is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him in an awkward position, for that was

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in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that when he came forth with one he would be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for growth in character, artistic vision, craft. These fourteen years give

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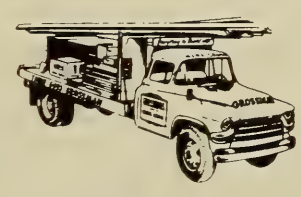
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us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training and immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicates that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

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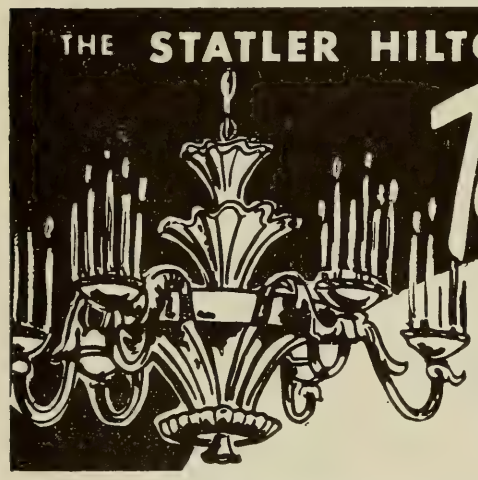
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This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it and compose the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins



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There will be a brief concert by Dr. Munch and the Orchestra. After the program, the Trustees will be happy to receive at tea in the upper foyer.

darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven — its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

• •

Brahms first yielded the manuscript of his Symphony to Otto Dessoff in Carlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Carlsruhe very

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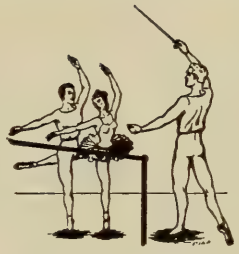
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likely felt honored by the distinction conferred upon them — and were in equal degree puzzled by the Symphony itself.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8, 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying" Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony with other works of the composer in the Boston Symphony Orchestra's first year.

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OCTOBER

2	Springfield	
3	Boston	(Tues. A)
6–7	Boston	(Fri.-Sat. II)
8	Boston	(Sun. a)
10	Providence	(I)
12	Boston	(Rehearsal I)
13–14	Boston	(Fri.-Sat. III)
16	Rochester	
17	Cincinnati	
18	Lexington	
19	Columbus	
20	Detroit	
21	Ann Arbor	
22	Ann Arbor	
24	Boston	(UNESCO
27–28	Boston	(Fri.-Sat. IV)
31	Cambridge	(I)

NOVEMBER

2	Boston	(Rehearsal II)
3–4	Boston	(Fri.-Sat. V)
6	Boston	(Mon. I)
7	Boston	(Tues. B)
10–11	Boston	(Fri.-Sat. VI)
13	Storrs	
14	New Haven	
15	New York	(Wed. I)
16	Washington	
17	Brooklyn	(I)
18	New York	(Sat. I)
21	Cambridge	(II)
24–25	Boston	(Fri.-Sat. VII)
26	Worcester	
28	Providence	(II)

DECEMBER

1–2	Boston	(Fri.-Sat. VIII)
3	Boston	(Sun. b)
5	Boston	(Tues. C)
7	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. IX)
10	New York	(United Nations)
12	Hartford	
13	New York	(Wed. II)
14	Englewood	
15	Brooklyn	(II)
16	New York	(Sat. II)
18	Boston	(Mon. II)
19	Providence	(III)
29–30	Boston	(Fri.-Sat. X)*

JANUARY

2	Boston	(Tues. D)*
4	Boston	(Rehearsal IV)
5–6	Boston	(Fri.-Sat. XI)
7	Boston	(Sun. c)
9	Cambridge	(III)

JANUARY (*continued*)

11	Boston	(Rehearsal V)
12–13	Boston	(Fri.-Sat. XII)
15	Boston	(Mon. III)
16	Boston	(Tues. E)
19–20	Boston	(Fri.-Sat. XIII)
23	New London	
24	New York	(Wed. III)
25	Baltimore	
26	Brooklyn	(III)
27	New York	(Sat. III)
30	Boston	(Tues. F)

FEBRUARY

2–3	Boston	(Fri.-Sat. XIV)
4	Boston	(Sun. d)
6	Providence	(IV)
8	Boston	(Rehearsal VI)
9–10	Boston	(Fri.-Sat. XV)
12	Boston	(Mon. IV)
13	Boston	(Tues. G)
15	Boston	(Rehearsal VII)
16–17	Boston	(Fri.-Sat. XVI)
19	Hartford	
20	New Haven	
21	New York	(Wed. IV)
22	New Brunswick	
23	Brooklyn	(IV)
24	New York	(Sat. IV)
27	Cambridge	(IV)

MARCH

2–3	Boston	(Fri.-Sat. XVII)
4	Boston	(Sun. e)
6	Boston	(Tues. H)
8	Boston	(Rehearsal VIII)
9–10	Boston	(Fri.-Sat. XVIII)
16–17	Boston	(Fri.-Sat. XIX)
19	Boston	(Mon. V)
20	Boston	(Tues. I)
23–24	Boston	(Fri.-Sat. XX)
25	Boston	(Sun. f)
27	Cambridge	(V)
29	Boston	(Rehearsal IX)
30–31	Boston	(Fri.-Sat. XXI)

APRIL

3	Princeton	
4	New York	(Wed. V)
5	Washington	
6	Brooklyn	(V)
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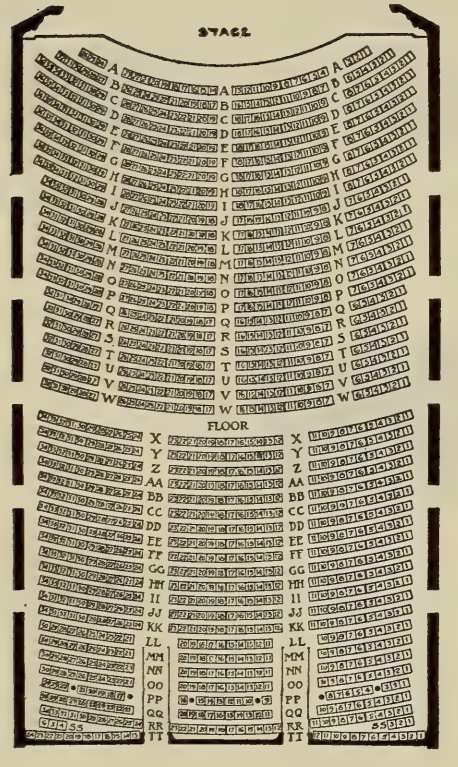
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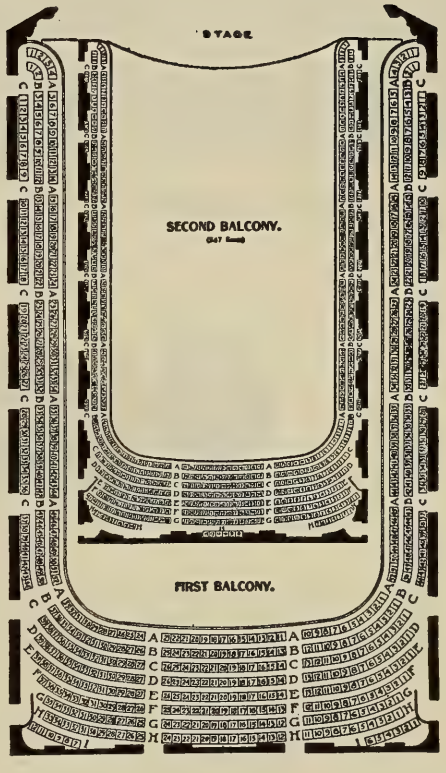
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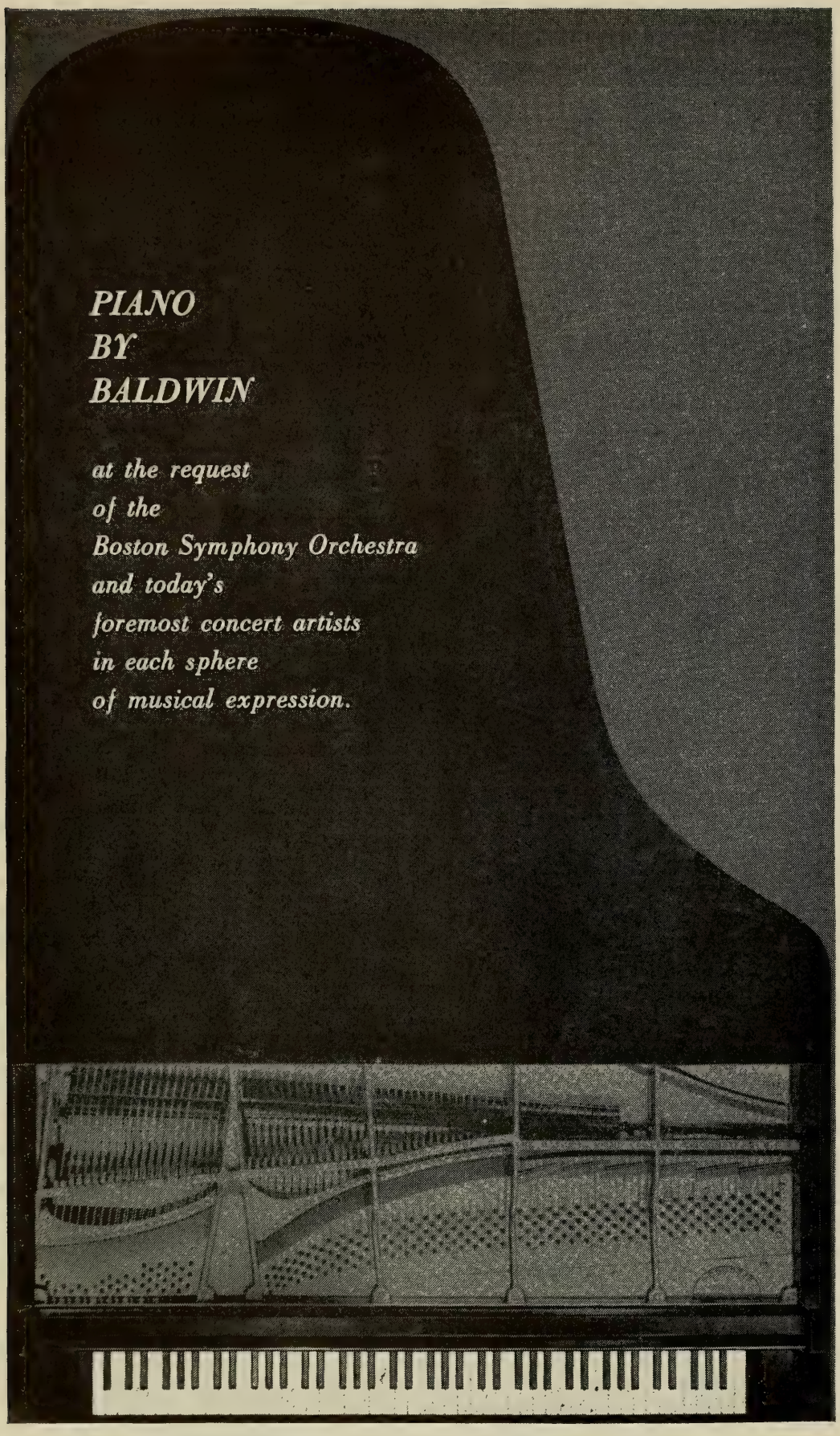
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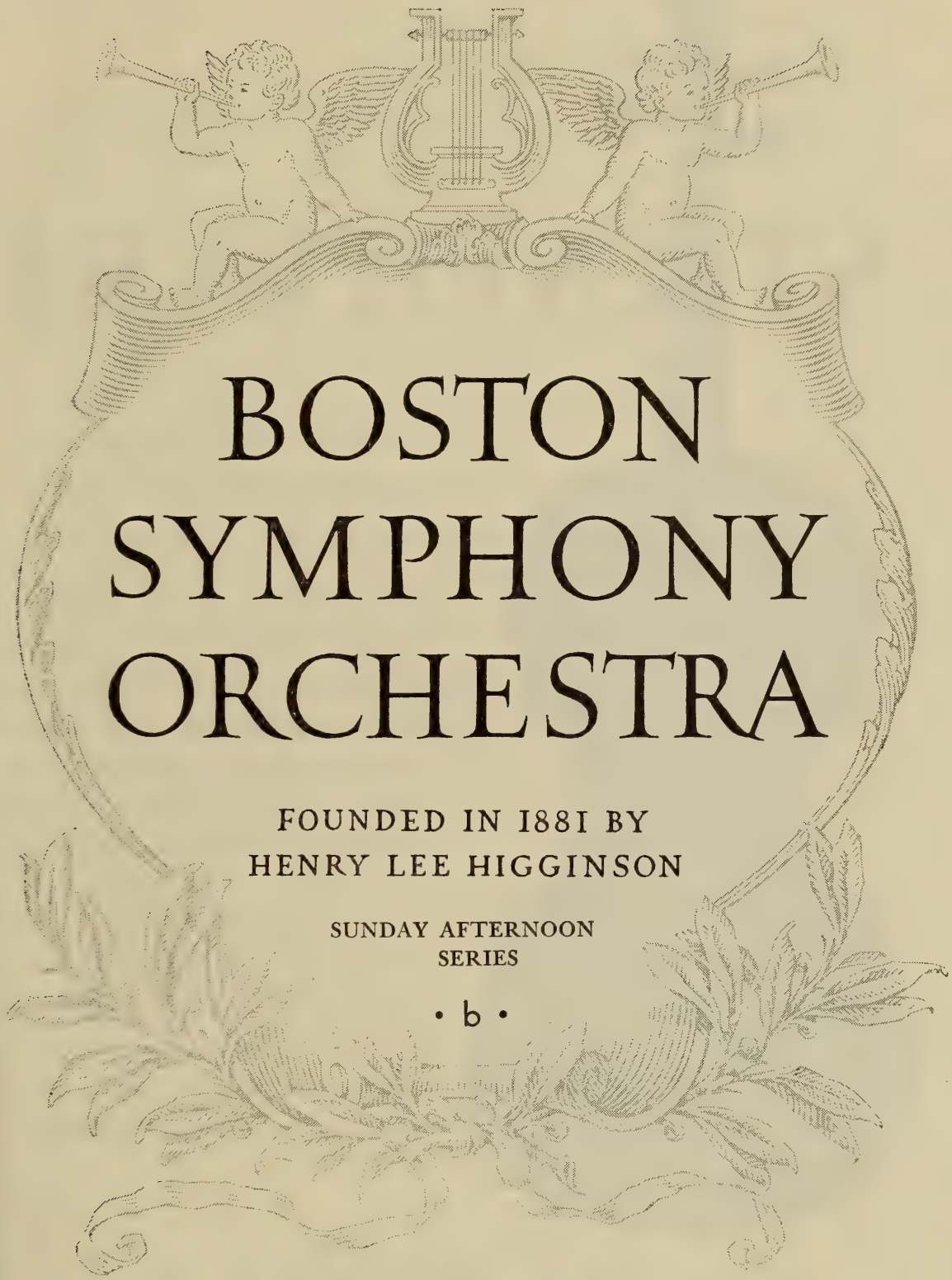
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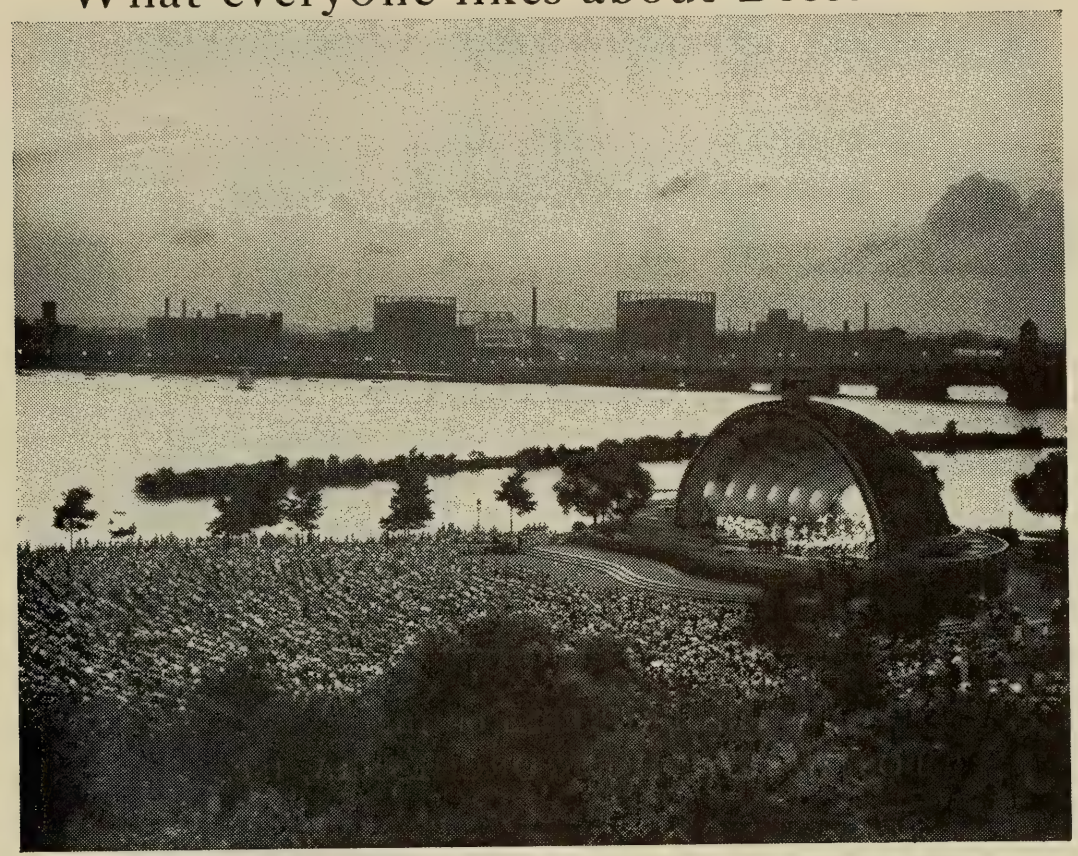
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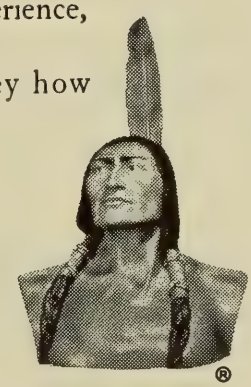


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CONTENTS

Program 9

NOTES

Bach (Suite No. 2, in B minor, for Flute and Strings) . . . 11

Stravinsky (Symphony in Three Movements) 16

ENTR'ACTE

Stravinsky–A Composer of Our Time (*Nicolas Nabokov*) . . 30

NOTES

Debussy ("Prelude to the Afternoon of a Faun") . . 36

Moussorgsky ("Pictures at an Exhibition") 43

ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He has conducted the symphony orchestras of South America and the United States in several seasons. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February during the illness of Dr. Munch, and again conducted December 30–January 1956.

The *Orchestre de la Suisse Romande* still commands most of his time.

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The annual exhibition of paintings by Boston Symphony Orchestra Subscribers and Friends, as well as members of the Orchestra, will continue through December 9. Next week the pictures shown will be listed in this space.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The photographs shown this week will consist of the viola section.

FRANK MARTIN

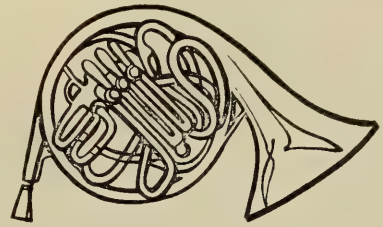
There are people who make no particular impression on us until some accident throws us much in their company, and who then reveal unsuspected qualities of mind and heart. Frank Martin is perhaps a composer of this sort. He is neither dull nor conventional; but his lively intelligence and fancy are controlled by a kind of musical good breeding, a gentleness and sobriety of style, by which our attention is not instantly arrested. In this respect he is the precise opposite of his fellow-citizen, Ernest Bloch, a composer who beats his breast and cries aloud to high heaven. Out of the tragic sufferings of his race Bloch has indeed written some splendid

(Continued on page 28)

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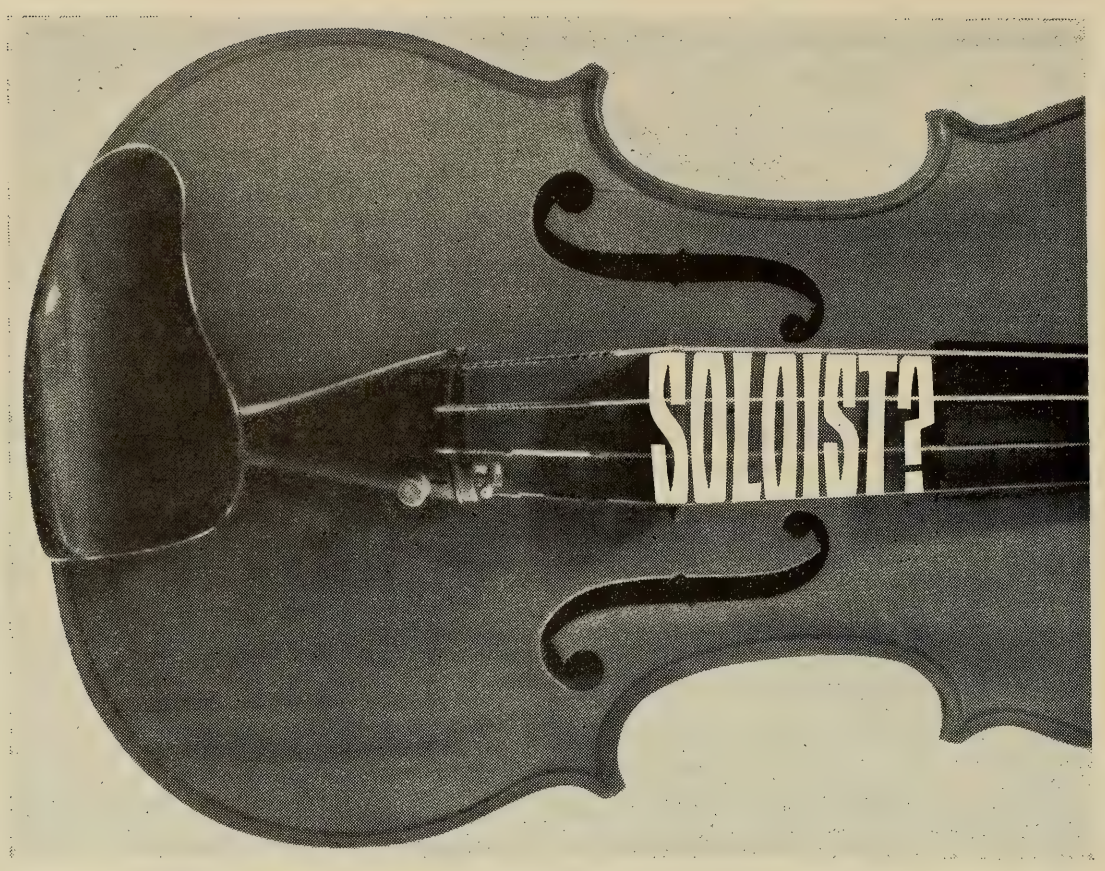
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Second Program

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ERNEST ANSERMET, *Guest Conductor*

BACH . . . . . Suite No. 2, in B minor, for Flute and Strings

I. Overture
II. Rondeau
III. Sarabande
IV. Bourrées I and II
V. Polonaise and Double
VI. Menuett
VII. Badinerie

Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY . . . . . Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DEBUSSY . . . . . "Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

MOUSSORGSKY . . . . . "Pictures at an Exhibition," (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite was first performed by the Boston Symphony Orchestra (the continuo edited by Robert Franz) February 13, 1886.

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the *Inventions.* Composing the

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six concertos for the Markgraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's own title upon the score was *"H moll Ouverture al flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or transverse-flute, to distinguish it from the *flûte à bec* which survives as the recorder. The bass is marked *"continuo."*

• •

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lulli was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended

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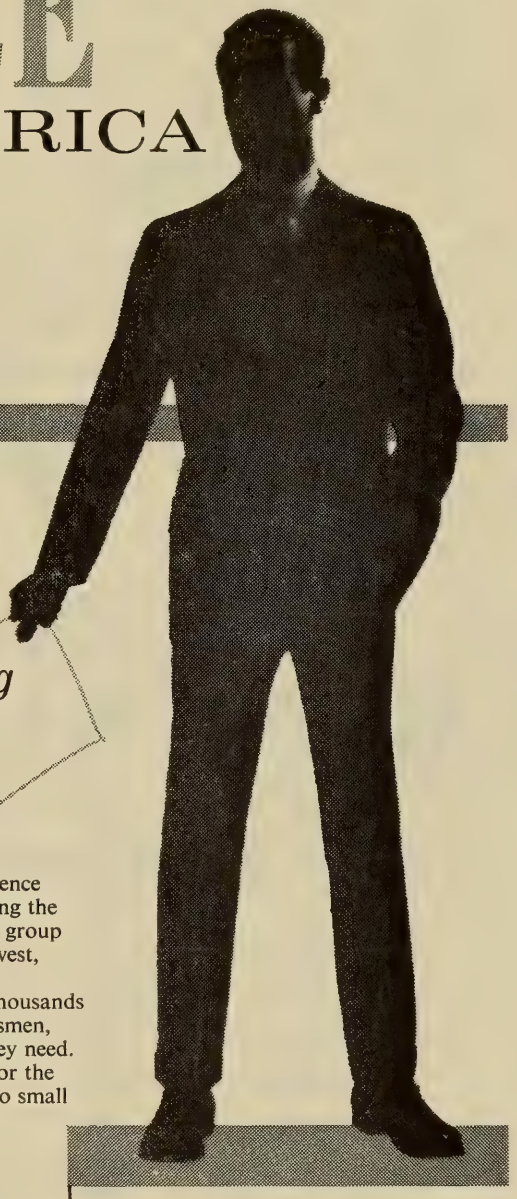


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and elaborated it to his own purposes. In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer. (The first suite ends with two *"passepieds,"* the third with a *gigue,* the fourth with a vivo entitled *"Rejouissance."*)

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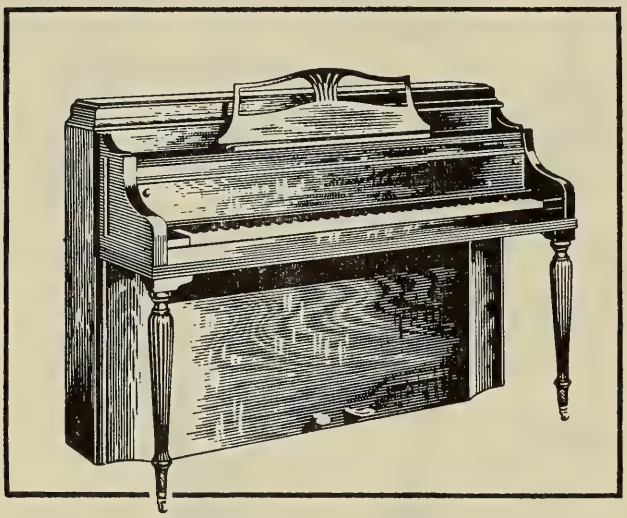
By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946. Richard Burgin conducted it on February 13–14, 1948.

The instrumentation includes: 2 flutes and piccolo, 2 oboes, 3 clarinets and 2 bass clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, piano, harp and strings.

IT IS hardly to be expected that Stravinsky at any time of his life would turn to the symphonic style in its truly classical sense. The symphony which he wrote in 1907 and dedicated to his teacher, Rimsky-Korsakov, was a student exercise. In the *Symphonies for Wind Instruments* and the *Symphony of Psalms* he used the word as a mere convenience, in its noncommittal root sense of a combination of tones. His Symphony in C major of 1940 could be called a momentary dalliance with the classical form in which the composer gave as usual free scope to his individual fantasy.



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The *Symphony in Three Movements* has still fewer road signs of symphonic tradition. In the general construction of the first movement there are vague approximations of sonata form, "development," if Stravinsky's personal way of manipulation can be so-called, and recapitulation. The "slow movement" has something similar to the song form of middle section and return. The finale has a series of sections that might be called variations, a brief fugato in Stravinskyan counterpoint, and a close suggesting a coda. Ingolf Dahl, Stravinsky's close friend who was entrusted by him to provide an analysis for the first performance in New York, calls this symphony "the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and



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logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque."

Mr. Stravinsky, asked on the occasion of the New York first performance which he was to conduct to make some remark about his new symphony, wrote as one who is pressed for an explanation and is willing to oblige but who has actually nothing helpful to say: "This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

Mr. Dahl adds, in the same program: "One day it will be universally recognized that the white house in the Hollywood hills, in which this Symphony was written and which was regarded by some as an ivory tower, was just as close to the core of a world at war as the place where Picasso painted 'Guernica.' "

Roman Vlad, discussing this symphony in his recent book on Stravinsky (Oxford Press, 1960), finds its far more symphonic than does Dahl. He points out that "it follows quite strictly the pattern of the classical



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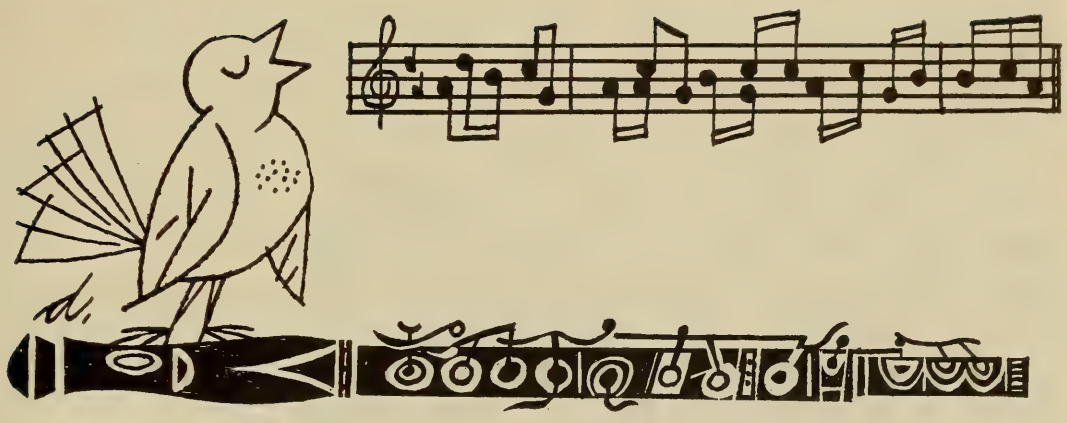
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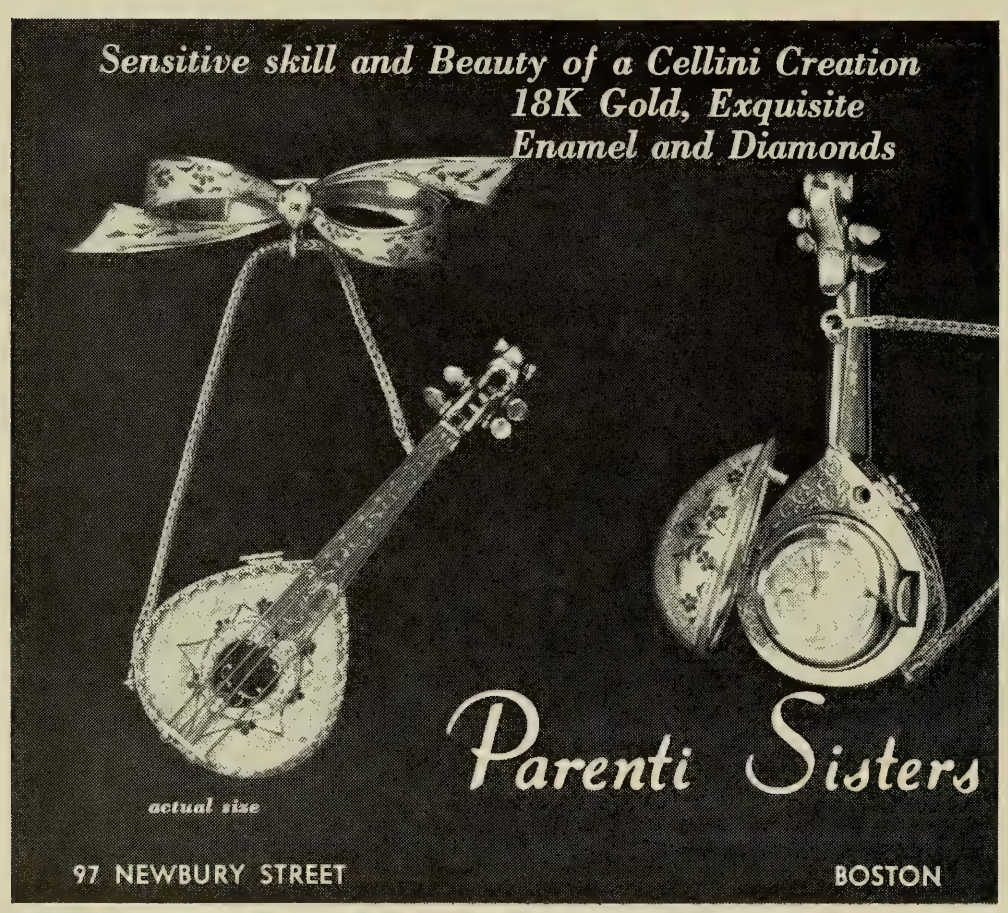
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sonata movement as found in the first Allegro of Beethoven's Fifth Symphony. The second movement, Andante, is in the form of a da capo aria which is linked to the Finale, con moto, by a short interlude." He further remarks that "It was originally conceived as a symphonic work with the piano as solo instrument. Its structure as it was produced shows traces of this; in passage after passage of the first movement the piano part is all important. In the second movement, the *concertante* part is taken over by the harp, while the final movement, 'con moto,' is filled out for piano and harp. Thematic exposition and symphonic development technique as used in the Symphony in C are used here also to achieve a musical texture of great density."

"Density" seems a strange word to apply to this score, in view of the delicate and spare orchestration of the second movement, in which the harp, replacing the piano part, makes its point crisply and clearly throughout. The first movement, too, is lightly scored, with its constant flow of bass chords and its animation of rhythmic punctuation. The last movement, which follows without break, is more brilliantly treated, but maintains the foregoing basic style.

Mr. Vlad, intent upon establishing some symphonic relationship, points out the motto of the opening chords, F - A-flat - F, which, alternating with F - A - F, he considers "extremely significant borrowing, although Stravinsky uses it only for more or less structural purposes."





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The "borrowing" is a reference to the motto F - A - F of Brahms' Third Symphony, although this analyst makes no attempt to find any other point in common between the two symphonies and their composers. Symphonic resemblances in this work are hardly more than skeletal. What counts is the covering flesh, the textural substance, for there lies the particular piquant animation which makes it a living organism. A succession of stylistic reminiscences, pointed out by Alexander Tansman and easily noted, are eloquent evidence that here Stravinsky is operating in his own ebullient vein, unhampered by any titular mask he may assume for the moment. Mr. Tansman finds in it: "the eruptiveness and the breathtaking pulsation of certain fragments of *The Rite of Spring,* the active rhythmic movement of *Petrouchka* and *Les Noces,* the constant charm of the melodic spontaneity of the *Jeux de Cartes,* the lightness and animation of the *Octet* or the *Capriccio,* the astonishing plasticity of the timbres for which the utilization in concertino of diverse groups originates in *L'Histoire du Soldat,* the moving tension of the *Symphony of Psalms,* the peaceful serenity of the *Apollon-Musagète* . . . and finally the discursive virulence of the *Concerto for Two Pianos.*"*

* Tansman: *Igor Stravinsky,* 1949.

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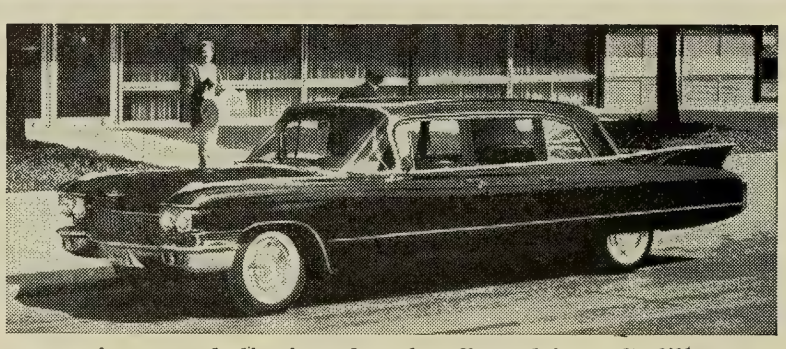
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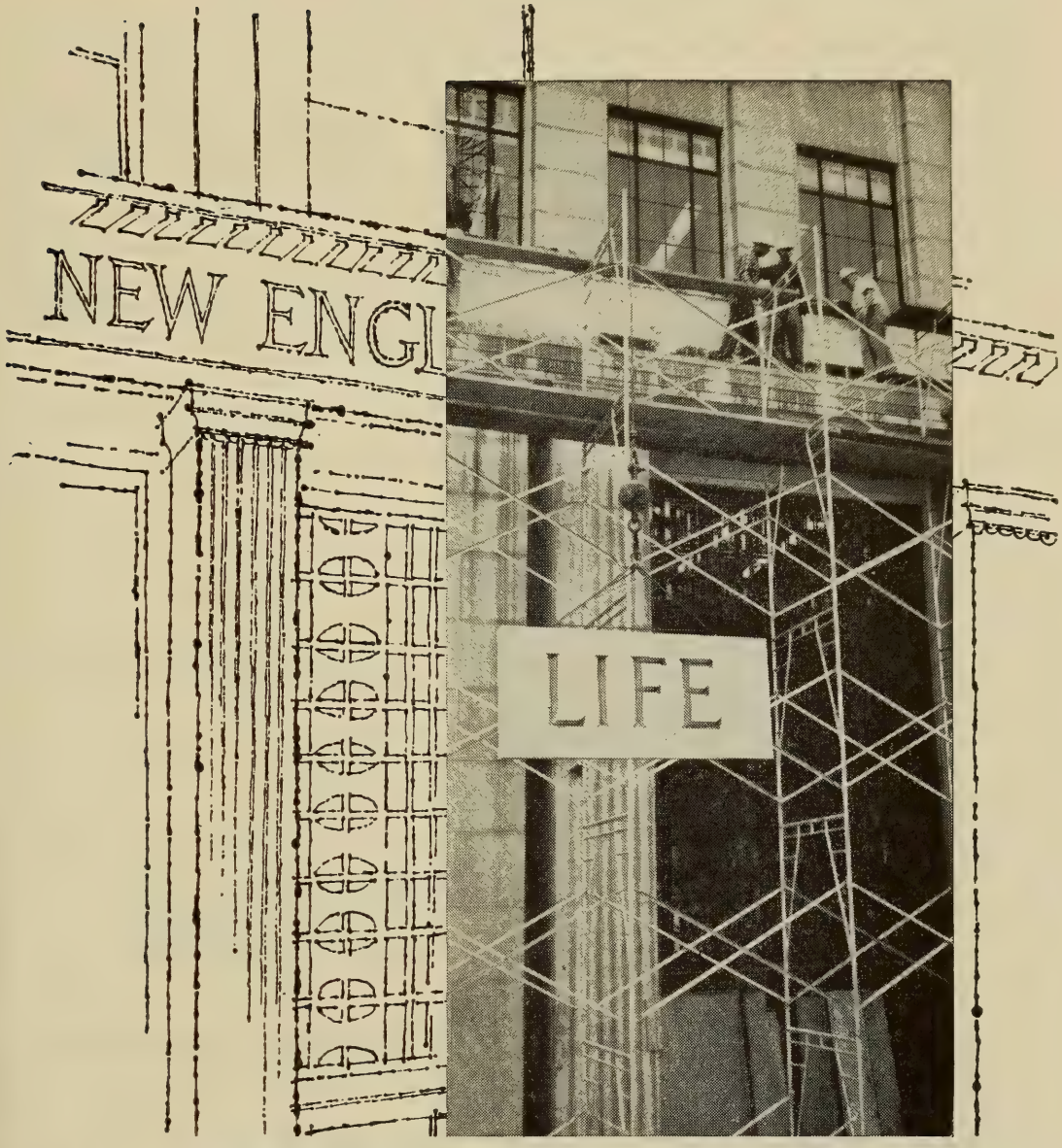
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Stravinsky's answer to Robert Craft's question in *Conversations with Igor Stravinsky* — "What music delights you most today?" would indicate that this composer can drink deeply from the past without undue assimilation — "Stravinsky replied that he likes to play the English virginalists, Couperin in the Brahms-Chrysander edition, Bach, the Italian madrigals, Schütz, Ockeghem, Obrecht, and Haydn; that when he is composing, 'to put myself in motion . . . Beethoven quartets, sonatas, and especially symphonies like the Second, Fourth and Eighth, are sometimes wholly fresh and delightful to me.' "

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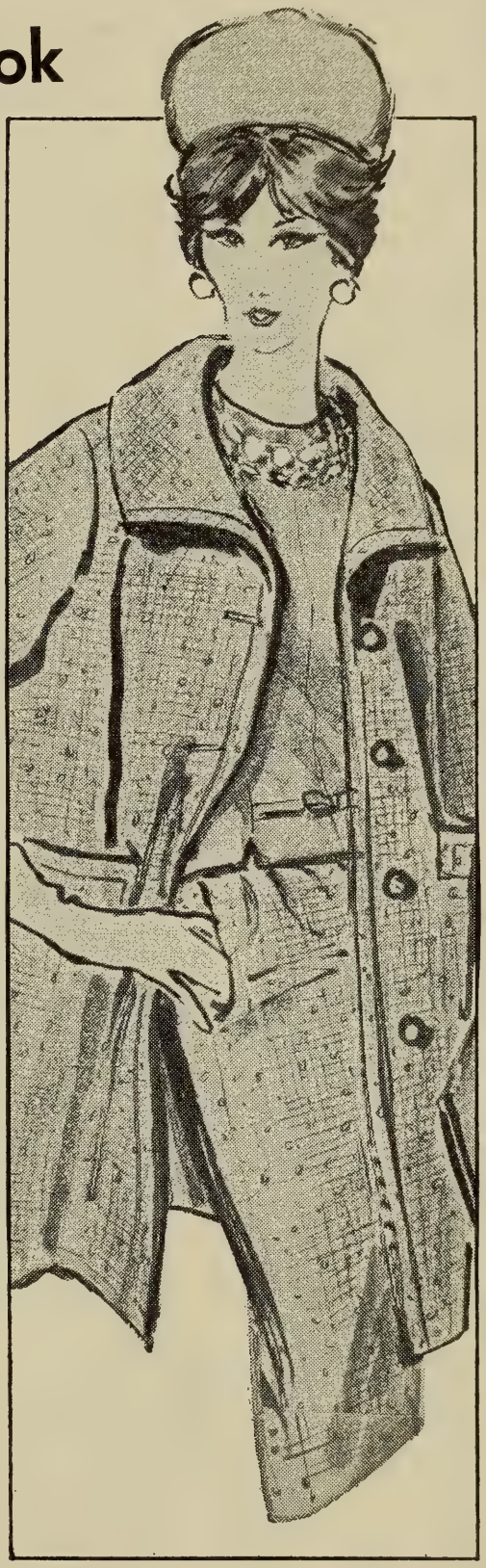
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(Continued from page 6)

works of impassioned protest, glowing with all the gold and purple and scarlet of the epoch; but, like other prophets, he finds it hard to moderate his voice, and, when he does so, we are sometimes dismayed by the poverty of the actual thought. Compared with Bloch or Bartók or Stravinsky, Frank Martin speaks in low tones. His flavour may seem mild, his colours subdued; yet on closer acquaintance his absolute integrity and his curiously poetic intelligence establish a powerful hold on our affections.

In these recent compositions one thing is especially impressive: the harmonious accord of form and content. The many influences of Martin's artistic career—the rhythmical experiments of Jaques-Dalcroze, the clear texture and sensitive declamation of Debussy, and twelve-note system of Schönberg—have been digested into a style which is altogether his own. The musical substance is rich and spontaneous, the writing ingenious and beautifully supple: Martin is now a skilled craftsman, and his technical mastery is of the kind which does not obtrude itself but rather makes channels, so to speak, for the free flow of his lyrical fancy. Martin is that rarity: a gentle, meditative composer for whom the blurred outline holds no charm.

By Desmond Shawe-Taylor

(The New Statesman and Nation, January 17, 1953)



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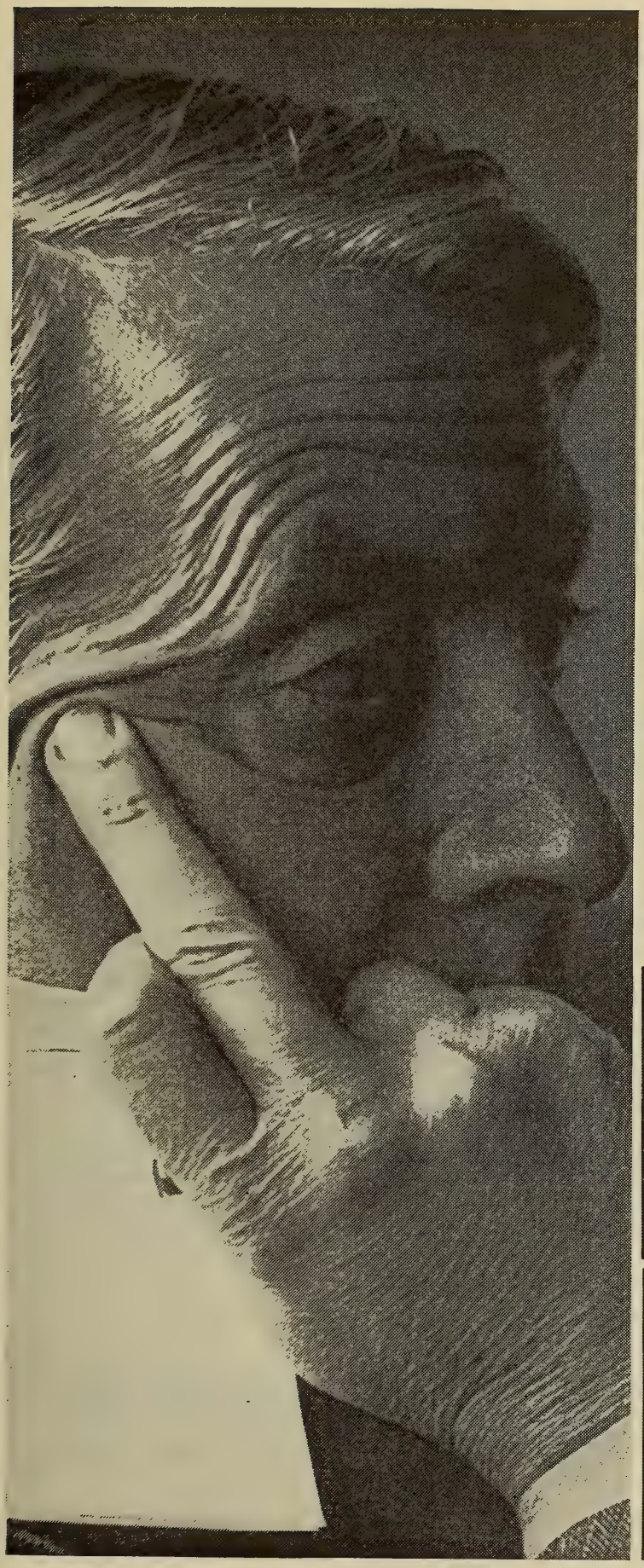
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STRAVINSKY – A COMPOSER OF OUR TIME

By NICOLAS NABOKOV

("Guest Editorial" in the High Fidelity Magazine, June 1957)

NO ONE can tell what future generations will think of Stravinsky's music. They may downgrade it as we in the Twenties downgraded the romanticists; they may look upon Stravinsky as the last and concluding link in a gentle and charming art long since replaced by electronics, or other science-fiction devices, for the production of sound structures; they may also consider him – the chameleon and the phoenix of the art of music – as a kind of freak and place him in the imaginary museum of *personae rare* next to Gesualdo, Pico, or Grimmelshausen. For us, his contemporaries, such speculations are, of course, aimless and futile. What counts for us is the extraordinary presence of Stravinsky's music accompanying our lives for more than fifty years; what counts is the concrete reality of his achievements.

We owe an immense debt of gratitude to Igor Stravinsky for having shaped, more than anyone else in his time, our musical consciousness

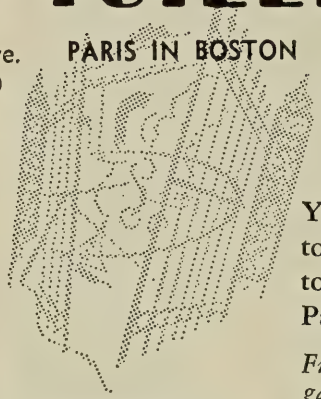
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and for *translating* (in the deepest sense of the word) precisely and conclusively into the language of music our ways of feeling and thinking, our modes of behavior — indeed all that Plato meant by "the states and motions of our soul." In that gift there is only one other artist comparable to him: Picasso. To be sure, many other articulate artists and poets contributed to the shaping of our epoch's character and the guiding of its vagrant moods and manners, yet none has left, I would venture to say, his imprint upon our time so audibly and visibly as did Stravinsky and Picasso. In most of our Ulyssean adventures they were our guides and companions, and our psyche trusted them more than anyone else.

Even outwardly there is a striking parallel in both men's careers: the early recognition and the long, unbroken line of fame, the greedy, insatiable interest in techniques and materials, and the kind of miraculous stamp of "this is mine and nobody else's" on every one of their works. There is, however, one important difference between Picasso and Stravinsky; whereas the latter's productive capacity has been remarkably steady and free of duds, Picasso's turbulently prolific career has been strewn with works of uneven quality. From among all of the works Stravinsky has written in his seventy-five years of life, I feel that there are hardly any failures; but it is rather easy to trip over poor, if expensive, Picassos.

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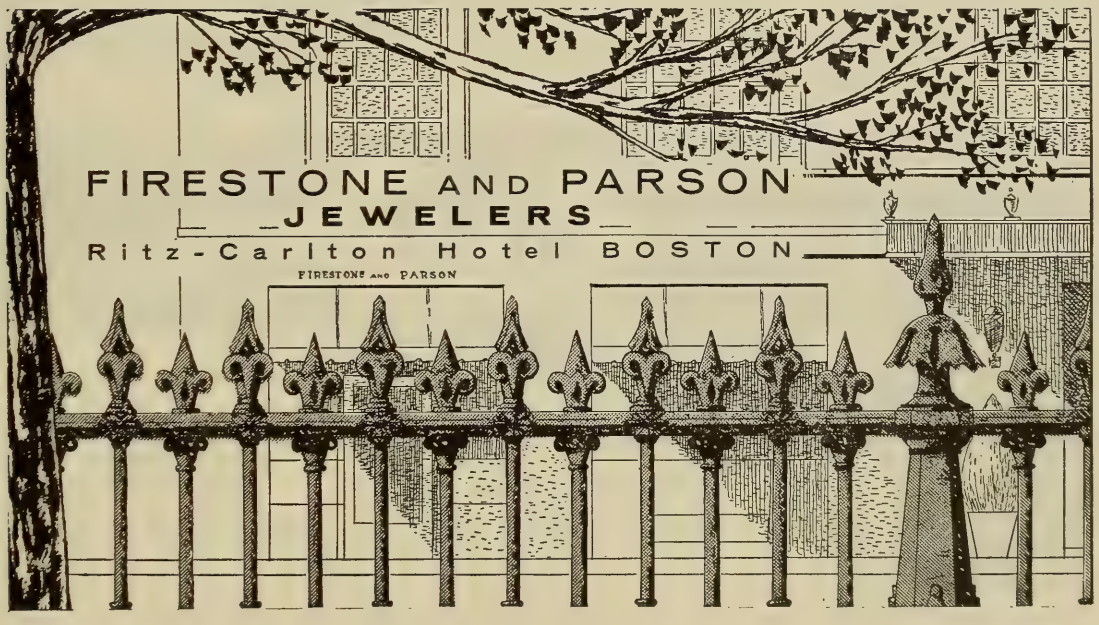
Perhaps one of the most fascinating and to me most significant aspects of Stravinsky's genius is his ability to explore the farthest horizons of our musical heritage and to assimilate his findings to his own art, making them the most intimate part of his own style and technique and even of his own idiosyncrasies. At the same time, in achieving this reinterpretation – or rather reincarnation – of past traditions, Stravinsky shows an extraordinarily lucid intuition in that he always reaches and exposes the very heart of the problem, the very essence of past tradition. As a result, his works, though always addressed to one or another aspect of our Western heritage, and hence profoundly *traditional* in character, are never academically boring. Quite on the contrary, they are loaded with new meaning and with an extraordinary youthful freshness. They are neither didactic and pedantic explications of the past, nor are they stylistic masquerades, as have been so many works of art in our time (from Prokofiev's charming, yet somewhat hollow *Classical* Symphony to Villa-Lobos' *Bachianas*).

Watching this masterful exploration of past tradition by Igor Stravinsky is like seeing doors open into forgotten rooms of an ancestral castle and, instead of finding musty relics of bygone days, discovering lovely and exciting objects set in the framework of beautiful modern furni-

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ture. I believe that this unique achievement of Stravinsky's is made possible only because of the lofty spirit of irony with which he approaches past tradition. And I do not mean the superficial understanding of what irony is, but rather the irony of Ulysses, of Prospero, and of Plato.

It may indeed be that this particular aspect of Stravinsky's genius is symbolic of an aging civilization (and Toynbeeesque Cassandras as well as anti-intellectual vulgarians are a legion to tell us so). Yet it may also be that this desire to return and penetrate with a seeing eye the secrets of the archetypes of our civilization is symbolic of our burning and desperate desire to find a new synthesis and, in order to find it, to resume a secret and creative dialogue with *all* of our past.

After all, Stravinsky may well be performing a role similar to that of the authors of the Vedantas or of the Talmud, or even of the early Christian fathers, interpreting, expostulating, explaining, and thus helping to draw a new conclusion and a new basis upon which will rest the intellectual and artistic achievements of future generations.

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Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The instrumentation is as follows: 3 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers."

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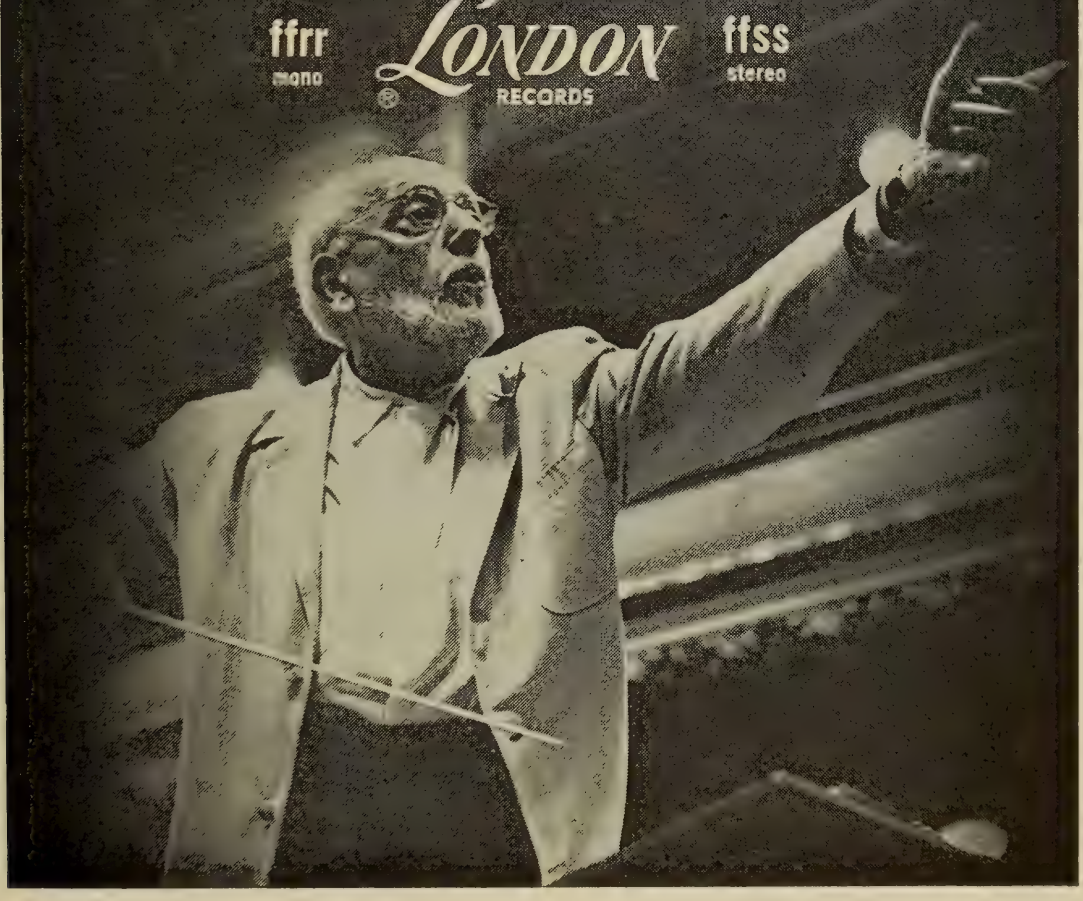
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The poem opens:

Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Aimai-je un rêve?

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden

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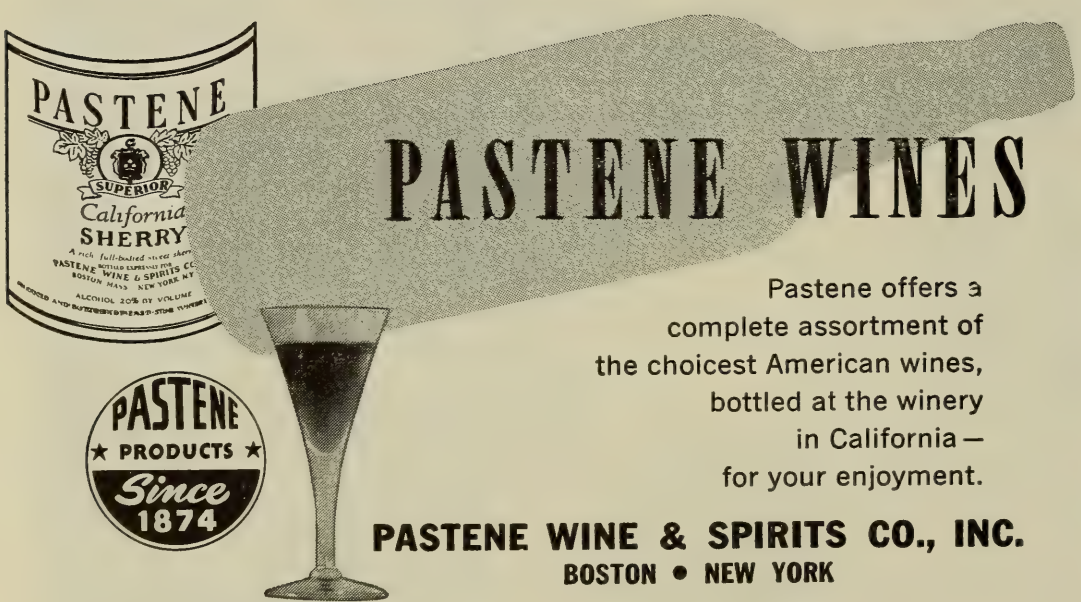
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goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible *L'Après-Midi d'un Faune;* and, accompanied as it is

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with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

The poem ends in a nostalgic haze:

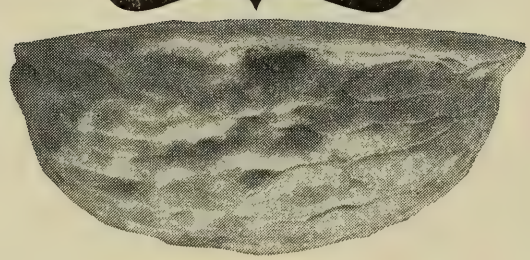
Non, mais l'âme
De paroles vacante et ce corps alourdi
Tard succombent au fier silence de midi:
Sans plus il faut dormir en l'oubli du blasphême,
Sur le sable altéré gisant et comme j'aime
Ouvrir ma bouche à l'astre efficace des vins!
Couple, adieu; je vais voir l'ombre que tu devins.

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839; died in St. Petersburg, March 28, 1881

Arranged for Orchestra *by* MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed December 24, 26, 1959, when Richard Burgin conducted.

The instrumentation consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work which immediately followed his death. It is characteristic of this composer, here as in his songs or

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operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.†

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling

* Tousmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence.*

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

Il Vecchio Castello. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

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Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierskie Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets,

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down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenburg and Schmuyle. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the

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several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

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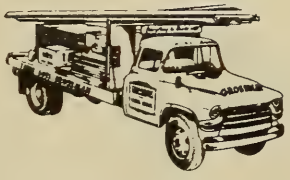
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Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

Catacombs. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

The Hut on Fowls' Legs. The drawing is listed as "Baba Yaga's

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The Great Gate at Kiev. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1886." The archway rests on granite pillars, three-quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of

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• •

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story – I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

The year 1874 was an important one in Moussorgsky's life. On August 2, his *Boris Godunov* was performed after a series of rejections and revisions. In that year he worked upon *Khovantchina,* and started upon still another opera, *The Sorotchintsi Fair* on the text of Gogol. "A comic opera," he wrote to a friend, "will mean the husbanding of my creative powers." But when he died, seven years later, he had

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finished neither. The song cycle *Sunless* he composed in the spring. In June, after the excitement over the *Boris* production had died down, he turned to a project inspired by a commemorative exhibition in the January previous of the paintings and drawings of his friend Victor Hartmann. The piano suite, *Pictures at an Exhibition,* he called in his later biographical sketch a "relaxation" from his operatic labors. He evidently took delight in the little descriptive pieces.

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his music was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Moussorgsky's suite has aroused curiosity about the friend he remembered with so much affection, and the drawings which he has seemed so clearly to delineate in tone. But little is known of Hartmann, and in the passage of years (during many of which the suite itself lay unnoticed) most of his drawings have been scattered or lost.

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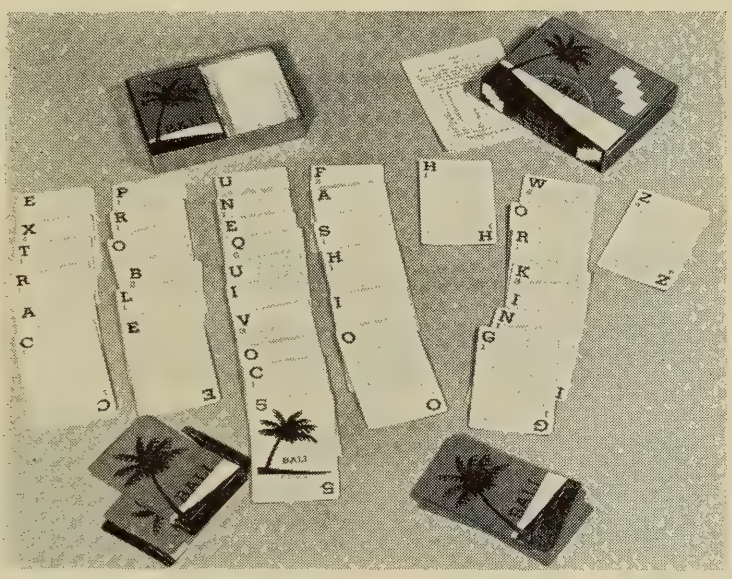
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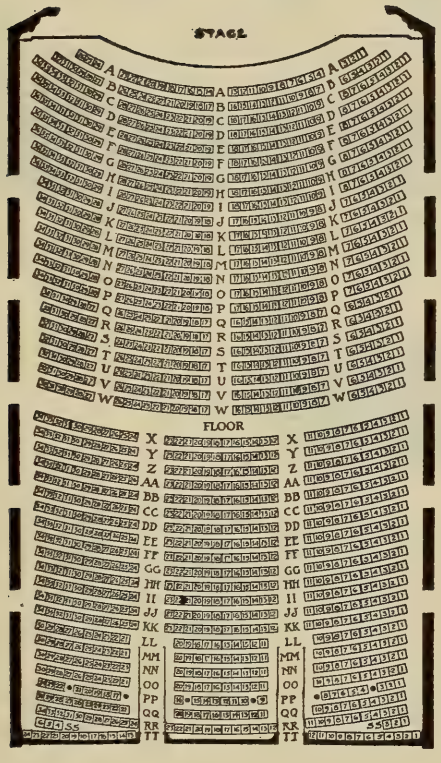
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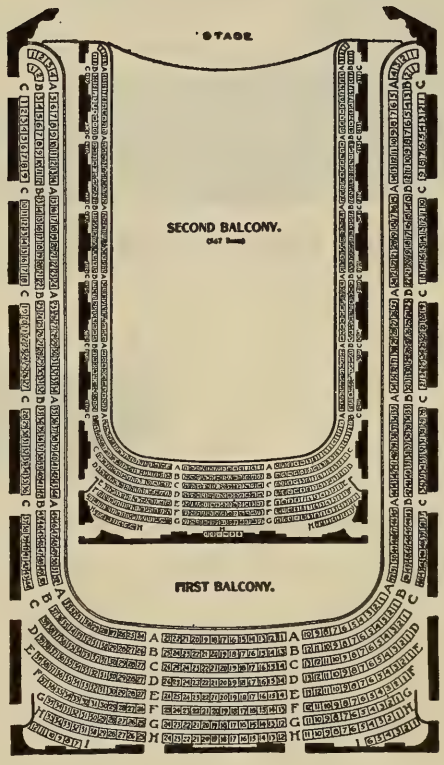
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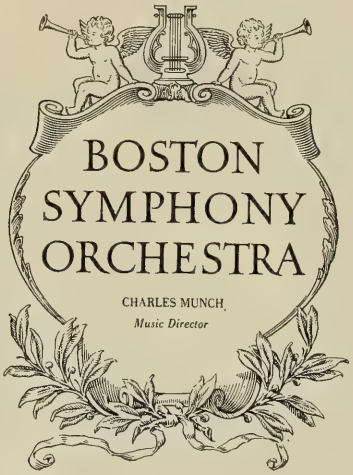
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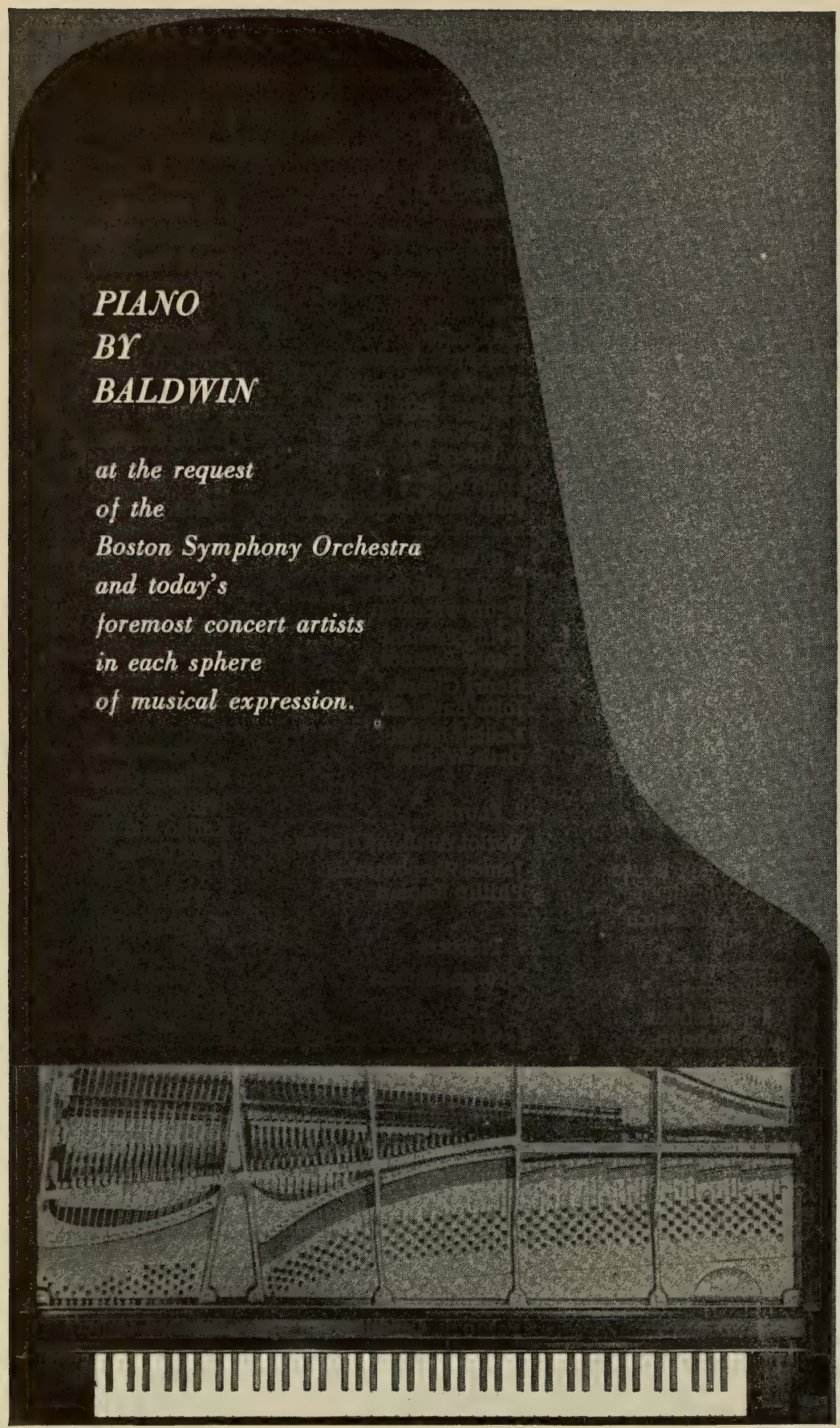
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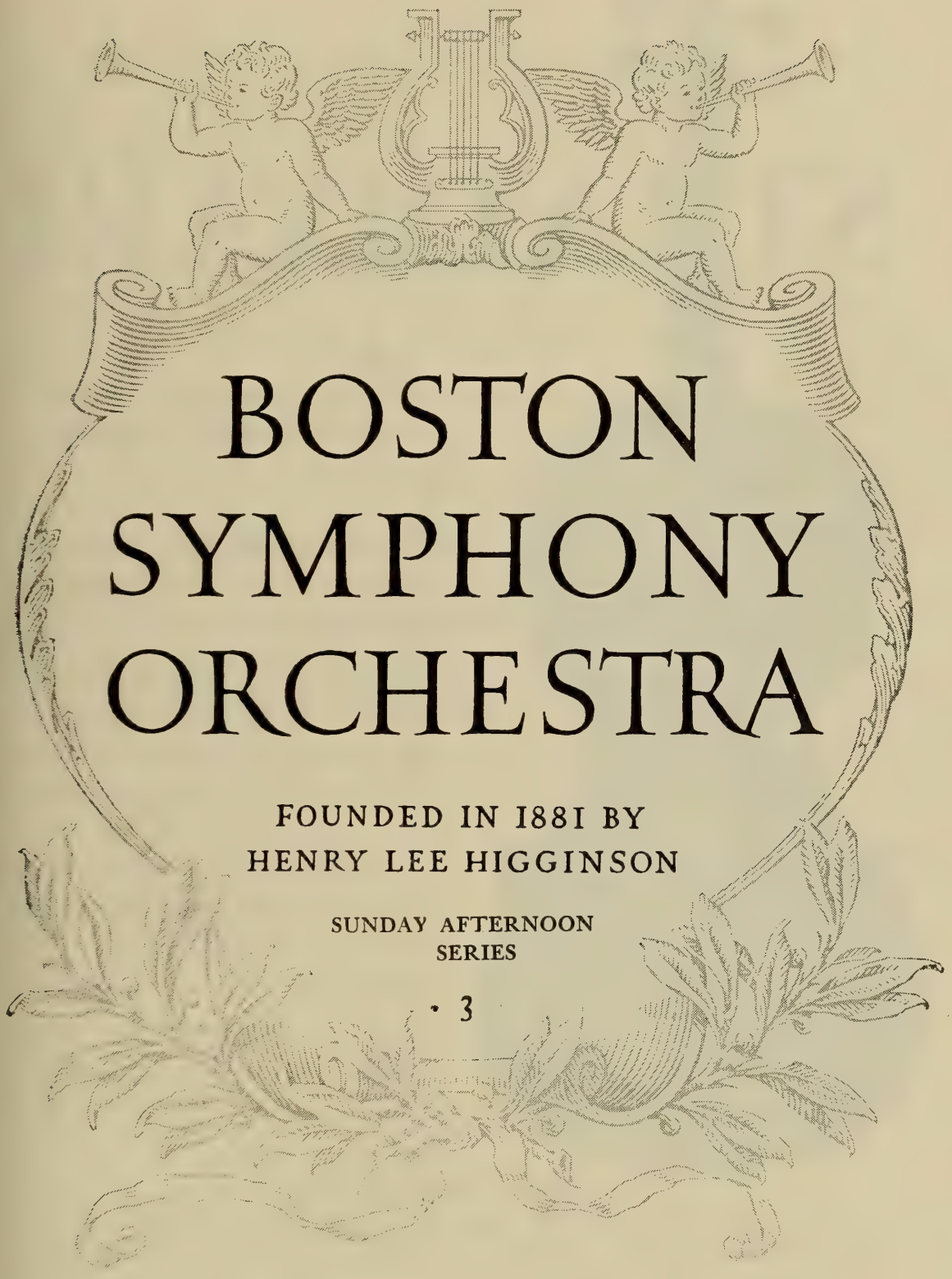
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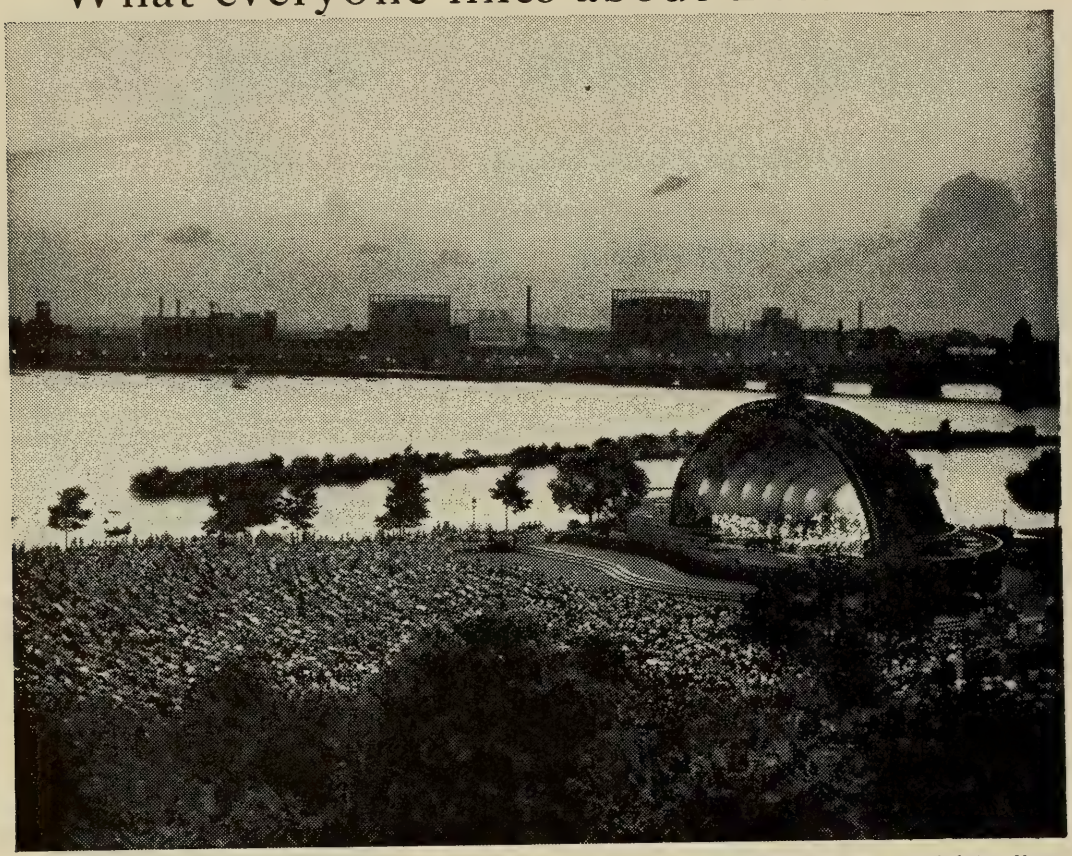
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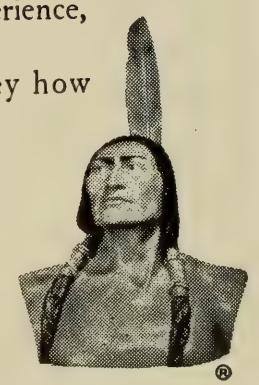


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CONTENTS

Program 9

NOTE

Beethoven (Symphony No. 8) . . 11

ENTR'ACTE

Bruckner – The Lone Symphonist (*J. N. B.*) . . . 32

NOTE

Bruckner (Symphony No. 8) . . 48

EXHIBITION

An exhibition of paintings assembled by Roger Curtis is on view in the Gallery. The paintings include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group, and Portrait Artists of New England.

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and are on view in the cases in the Gallery. The exhibit this week consists of the cello section.

. .

THE NEXT PROGRAM IN THIS SERIES

At the next concert in this series on February 4, Dr. Munch will present the following program: Honegger: Symphony No. 5; Saint-Saëns: Piano Concerto No. 2 – Soloist: Jeanne Marie Darré; Debussy: Two Nocturnes; Ravel: La Valse.

Mme. Darré will make her American debut when she appears with this Orchestra at this time, and in the same program on the previous Friday and Saturday. This French pianist won honors at the Paris Conservatoire. Her teachers have included Marguerite Long and Isidore Philipp. She has appeared widely in European centers. She was given Legion of Honor Awards in 1950 and 1960, and is now a Professor of piano at the National Conservatory in Paris.

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WILLIAM STEINBERG

William Steinberg has been the Music Director of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and also composing. He also became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he won the Wüllner Prize of the City of Cologne, became the assistant to Otto Klemperer at the Cologne Opera and in 1924 became the first conductor. In the following year he conducted the Opera at Prague and was soon made its director. In 1929 he went to Frankfurt and became the general music director of the Opera there and the Museums-Konzerte, and at the same time guest conductor of the State Opera in Berlin. In 1933 the Nazi government deprived him of his position.

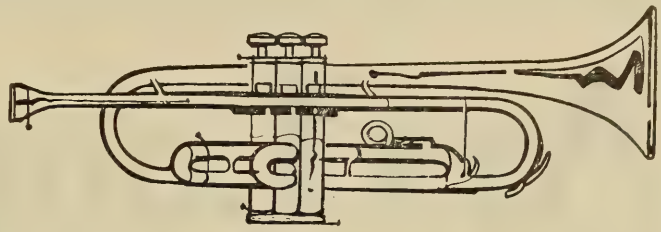
In 1936 he became the founder-conductor of the Palestine Symphony Orchestra, now the Israel Philharmonic Orchestra. In 1938, he was invited by Toscanini to become Associate Conductor and in the next year regular Conductor of the NBC Orchestra in New York. He also conducted numerous orchestras in America as guest. He was appointed Music Director of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh.

He conducted the Boston Symphony Orchestra as guest January 8–16, 1960.

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Third Program

SUNDAY AFTERNOON, JANUARY 7, *at* 3:00 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

BEETHOVEN . . . . . *Symphony No. 8, in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

INTERMISSION

BRUCKNER . . . . . Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

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SYMPHONY NO. 8, IN F MAJOR, *Op.* 93

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus com-

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pared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" (*"aufgeknöpft"*) than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks — to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this symphony came full-fledged into being.*

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

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It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

• •

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chonicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. The letter to the *"Unsterbliche Geliebte"* is now definitely placed in this summer. In July, Beethoven went to

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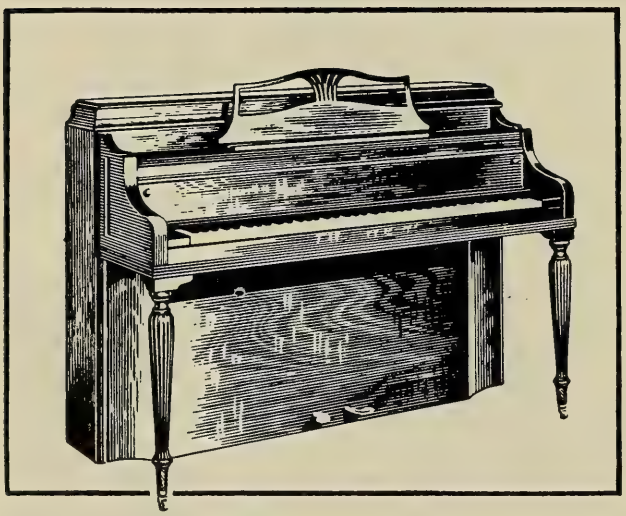
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Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a female by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There



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Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

• •

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves — a new precedent. The sketchbooks indicate that Beethoven considered an introduction to the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful



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melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

The allegretto scherzando supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at any evening party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the allegretto scherzando is of the desirable sort that makes its point briefly — and stops there.

The tempo di minuetto of the third movement, considerably slower than the scherzo form which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure



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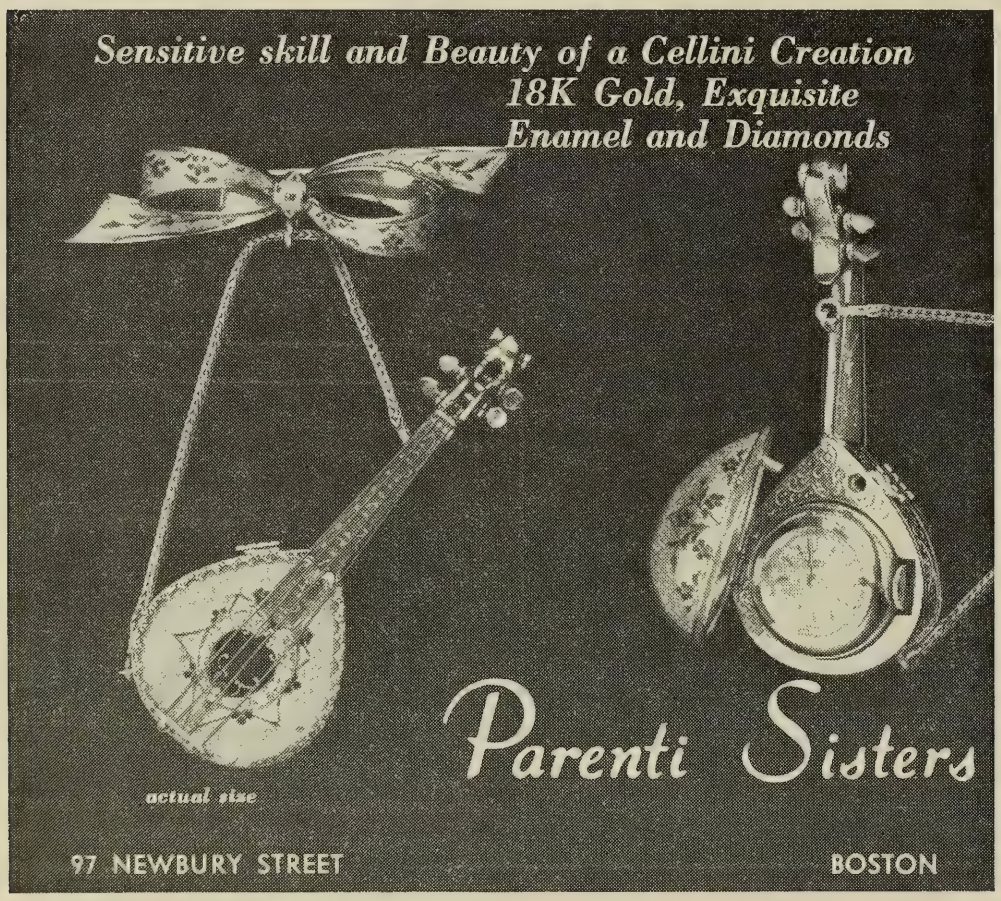
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on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the allegro vivace he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening pianissimo measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George Grove, Tovey has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at





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it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . . Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."

• •

When the symphony had its first performance at the *Redoutensaal* in Vienna, in 1814, it was sandwiched (together with a vocal trio) between the Seventh Symphony, and the "Wellington's Victory." Both had caused some stir in Vienna when they were performed in the December previous, and now they seem to have overshadowed the new and less noisy symphony in F major. The large audience, which probably numbered three thousand, applauded the *Allegretto* of the Seventh until it was repeated, and also encored the battle portion of the closing piece. As for the reception of the Eighth, the reviewer of the *"Allgemeine Musikalische Zeitung"* wrote: "The greatest interest of the listeners seemed centered on this, the *newest* product of Beethoven's muse, and expectation was tense, but this was not sufficiently gratified

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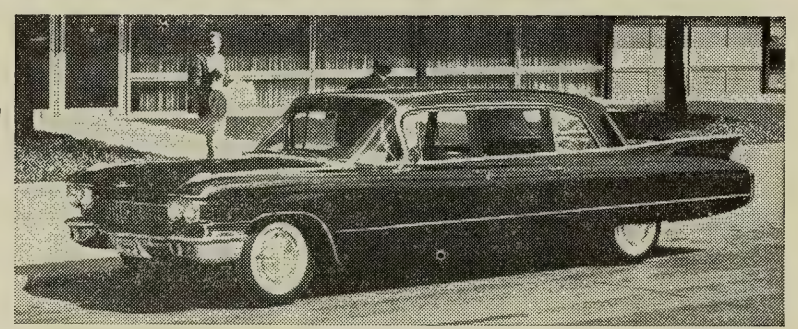
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after a single hearing, and the applause which it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short – as the Italians say – it did not create a *furore*. This reviewer is of the opinion that the reason does not lie by any means in weaker or less artistic workmanship (for here as in all of Beethoven's works of this class there breathes that peculiar spirit by which his originality always asserts itself), but partly in the faulty judgment which permitted this symphony to follow that in A major, partly in the surfeit of beauty and excellence which must necessarily be followed by a reaction. If this symphony should be performed *alone* hereafter, we have no doubt of its success." One detects here the customary disappointment of the world of listeners when a composer who has produced a score to the general liking does not merely repeat himself in his next, but seeks fresh fields, perhaps less obvious and clamorous. Beethoven's angry remark after this concert (told by Czerny) that the Eighth Symphony fell short of the popular success of the Seventh "because it is much better" has been quoted as evidence of the composer's preference for this work. It would seem nothing more than the entirely natural pique of an artist who finds his latest work on its first appearance misunderstood and slighted. Beethoven found consolation, also according to Czerny, "when, walking on the Kahlenberg after the performance of the Eighth Symphony, he got some cherries from a



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Sir George Grove, examining the earlier annals of the century, found the Eighth Symphony both neglected in concerts and patronized by commentators. Even in Vienna, as Hanslick pointed out, the Pastoral Symphony was referred to as late as 1850 as the Symphony in F, as if another did not exist in that key. The Eighth did not find its way to the *Conservatoire* concerts in Paris until 1832, when it was labelled *"symphonie inédite."** There were performances where the popular *Allegretto* from the Seventh was substituted for the second movement. Oulibicheff considered this despised *allegretto scherzando* as a "caricature of Rossini." Lenz in his mid-century study of Beethoven decided that the Seventh and Eighth Symphonies and the "Wellington's Victory" were intended as a sort of "military trilogy," the Eighth attaining that status by the "most poetical tattoo" in its finale. Lenz derives his assumption from Serov, who had called the constant triplet figure in that movement "an idealized roll of the drum."

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* **The score was first published by Steiner in 1816.**



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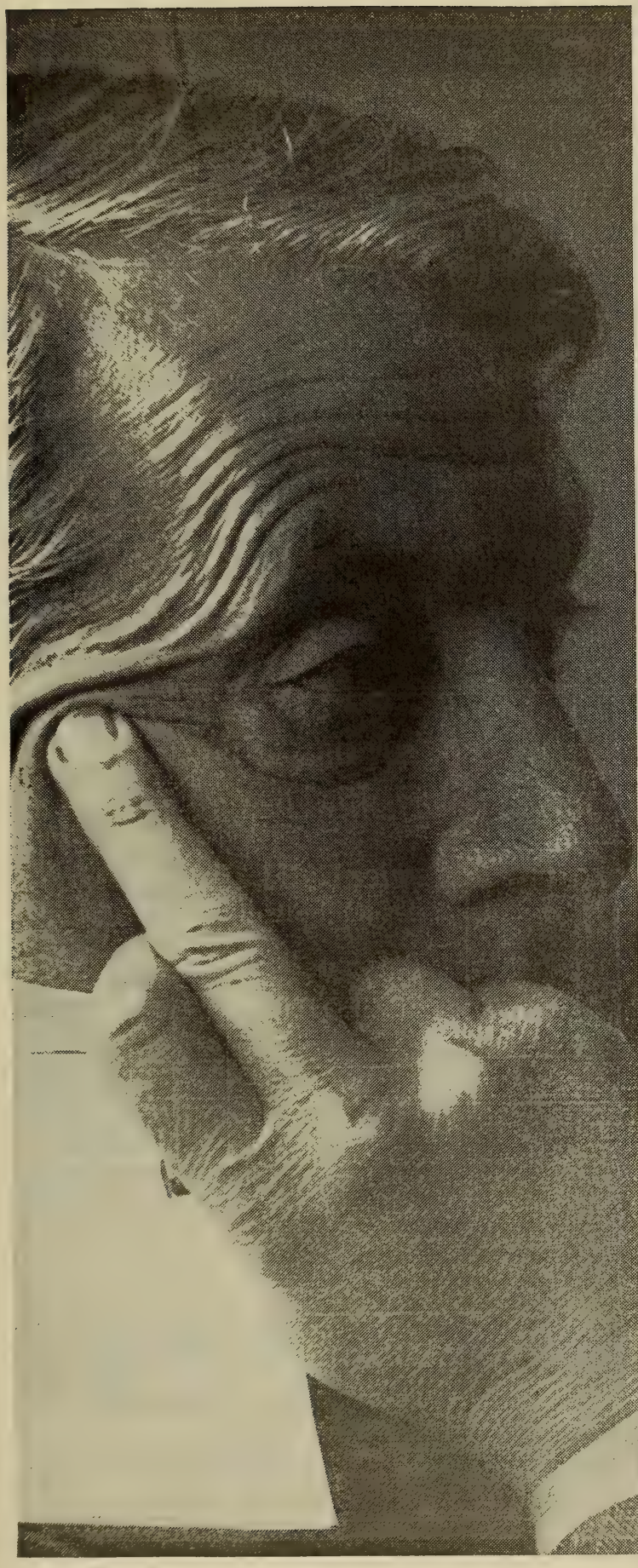
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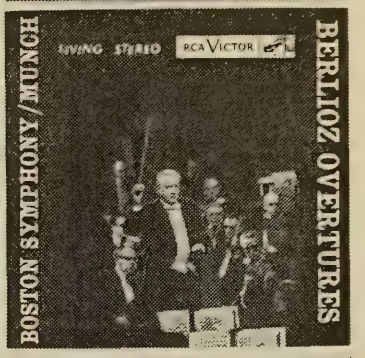
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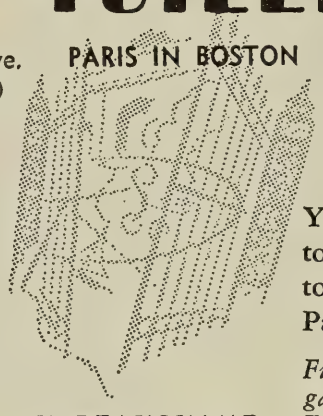
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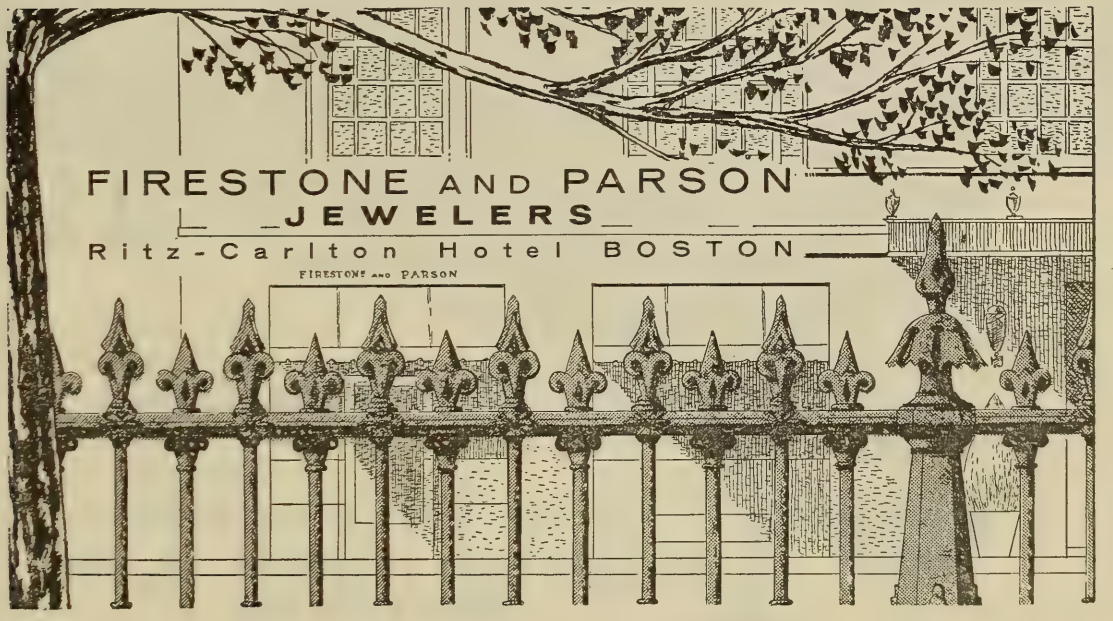
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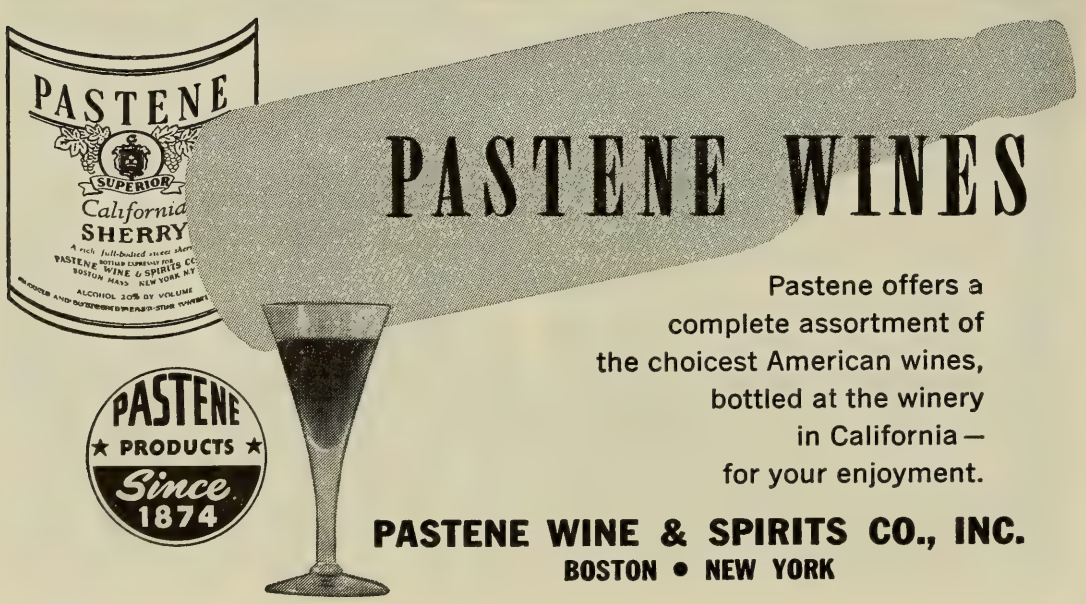


conscious intent remained what he was, having no particular reason to change. He was at heart a country choirmaster and organist whose devotion, always musical, expanded into symphonies. The symphonies bespoke an autonomous Bruckner, quite oblivious of contemporary trends.

Colorful descriptions have come down to us from those who knew him. Max Auer, who in collaboration with August Göllerich was his principal biographer, tells us: "He was of good, average size, and towered above his contemporaries in art — Wagner, Brahms and Hugo Wolf. His powerful chest and upright, almost noble carriage made an imposing impression. His head with its mighty nose, beardless face, and short-cut blond hair which later turned gray, gave him the look of a Roman emperor."

He always wore ridiculous baggy trousers and a short jacket cut in the provincial style of his origins. He was scarcely literate, spoke in a broad, upper Austrian dialect. As a small villager, he was humble before rank and always held titles in awe. Auer has described his home





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life in Vienna in his later years.* His lodgings were meagerly furnished, with one piece which he referred to as his *"Luxus,"* a brass bed. Among the pictures on the wall, Wagner's was prominent. On the floor there was a bust of himself by Tilgner, which he would show to his friends, patting it on the head and saying *"Guter Kerl."* The place was in complete disorder, strewn with clothes and papers, which his faithful housekeeper was not allowed to touch. Kathi was also a character and a conspicuous part of his bachelorhood. Katharin Kachelmeyer, a laborer's wife, was 24 when she took charge of him in 1870 after the death of his sister Anna. She would arrive early in the morning to keep the place in some sort of order. She served him for 26 years, and even in his last hours she sat watching at his bedside. There were squabbles between these two, and Kathi would pack up and leave, but was always back the next day, for "there was no one else to look out for him." She prepared his food when he did not go out to his favorite restaurant for smoked beef or dumplings and Pilsner. When he was in the throes of composing, her duty was to see that he was undisturbed. Sometimes while she was turning away a visitor with her best tact, he would suddenly appear and undo her attempts. He preferred to compose in the morning, but sometimes put in night hours, so Auer tells us in his biography. "He would get up to put a musical thought on paper. He had no oil lamp and worked by the light of two candles. When Kathi noticed the burnt down candles the next morning she would

* *Anton Bruckner, sein Leben und Werk* (1931).

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bawl him out for not taking better care of his health. But Bruckner retorted: 'What do you know about such things? One must compose what comes to one at the moment.' When Frau Kathi once scolded him this way, he drew up haughtily and said: 'D'you realize who I am? I'm Bruckner!' (*Wissen S' wer i bi? I bi da Bruckner!*) She came back with: And I'm Kathi.' (*'Und i d'Kathi.'*) Describing her master later, she said: 'He was rude, but good.' (*'Grob war er, aber guat.'*) Indoors Bruckner dressed still more comfortably than when he went out. He wore a 'blue shirt with a broad, unstarched collar, canvas pants and slippers. When company came he would put on, if he thought of it, a more formal coat."

The everyday Bruckner and the spinner of prodigious scores were very much at one. He had found his vocation, the path of his achievement in the Churches of St. Florian or Linz, and it never occurred to him in Vienna to transform himself from a peasant and schoolmaster into the graces of urbanity. His only need was to improve his craft, a never-ending labor, and it was in this effort, as he developed his resources for instrumental color, that he drew upon the scores of Richard Wagner. By his own avowal there was God and Wagner, his goal and his path to his goal.

His biographers have given evidence of his deep piety, and have quoted his remarks about his Ninth, as when he said to Dr. Richard Heller who attended him in his last illness: "I have made dedications to two earthly majesties: poor King Ludwig as the patron of the arts, and our illustrious dear Emperor as the highest earthly Majesty that I know, and I now dedicate to the Lord of all lords, to my dear God, my last work, and hope that He will grant me enough time to complete it and will graciously accept my gift."

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Some of his apostles, probably taking Bruckner too readily at his own word, have assumed that he was addressing his symphonies, notably his Ninth, directly to his God. To listen to the symphonies, even the Ninth, without knowledge of the surrounding circumstances would hardly suggest communion with the Deity. So it may have been, and we can never know, but in honesty we can no more than take the music on its face value. His mention of the word "Alleluia" as implied in the Ninth, may have been an afterthought. His remarks may have been a post facto pious acknowledgment, as when Bach wrote *"Soli Deo Gloria"* at the end of a score. Bruckner, like Bach, was thankful to his Maker for his ability, and Bruckner felt the additional comforting assurance that in Heaven, at least, his efforts would not be scorned and rejected. The Symphonies differ completely from the Masses. Bruckner was no cloistered ascetic — the affective man was susceptible to material pleasures, to friendships, to feminine charm, above all to the purely tonal world. He never wrote a more completely unchurchly scherzo than that of his Ninth. The Symphony as a whole seems indebted to Beethoven's Ninth in the same key, and Bruckner himself was disturbed by the closeness of the comparison. There are the mystic open fifths at the beginning, the mood and constructive treatment of the slow movement. No incense is discernible. Who shall attempt to motivate the grandeur, the solemnity, the emotional excitation that run through the symphonic Bruckner? A composer's musical self is subtly (and indefinably) involved with his personal experience — it is also shaped on the musical past and influenced by the music around him. The mystery of the composer's sanctum is never reliably explained by himself, nor will it be by a probing outsider.

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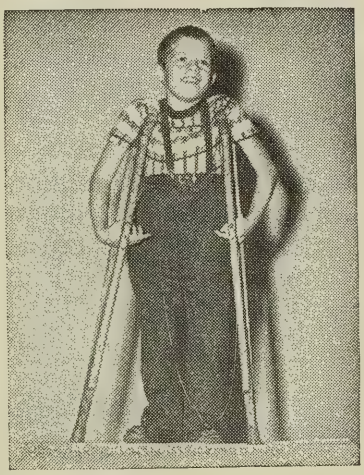
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Unworldliness can be an exhilarating privilege. At the same time it can stand in the way of performance, recognition and livelihood. Bruckner had no sense of the expectations of an audience, of how much in the way of expansiveness they would absorb. His symphonies had to be forced on them at first, thanks to the zealous efforts of a few conductors who had discerned his qualities. That he could remain secure and sufficient unto himself amid strange and hostile surroundings is an assurance that all was well in Bruckner's tonal cosmology.

His tonal visions needed no prompting. If he had been drawn into the æsthetic arena of his day, its problems of program music and such, he would have been deflected from what was the most outstanding feature of his musical effort and his way of living in support of it — singleness of purpose. Bruckner never lost his sense of direction. He suffered but was not daunted when conductors in Vienna returned his scores untouched, or occasionally performed them to what turned out to be small audiences, always to be followed by hostile attacks. His sole concern, aside from his Masses, was to pile one symphonic score on another. It was with prolonged study that he equipped himself for the task. That task he would never complete — when death stopped the Ninth it also stopped an endless reviser. He composed in no other form (except incidentally). The only interruptions were when he taught or

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played the organ, activities which were his means of subsistence and which, as it happened, he enjoyed.

Beyond Vienna, he was untouched by the ways of Liszt and Berlioz delving into poetic or philosophic literature and trying to mate it with music, Wagner acting on the same line with the addition of stagecraft, even Brahms, who mingled with the world of culture and found his friendships there – all were alien to the impermeable musical hermit. Bruckner's symphonies were plainly indebted to a classical past and a Wagnerian present, both utilized to his own ends. Without Beethoven's symphonies his would have been inconceivable, and without Wagner's patterns in advanced orchestral handling, he would have been quite at a loss. Bach was to him the "unreachable" (*Unerreichbares*), honored in Heaven, Mozart, like Bach, was for him a great contrapuntist, but he also pointed to that master's sleight of hand in enharmonic modulation, and once remarked: "Leporello is recognized even when he is wearing Don Giovanni's cloak." Schubert was his "household god." His interest in the music of Berlioz and Brahms was acquisitive rather than comprehending. Liszt could never have felt thoroughly at ease with this country character, and his communications were stiffly polite. When Göllerich tried to plead Bruckner's case with

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Liszt, that elegant composer said: "When your friend addresses me as *'Euer Gnaden Herr Kanonicus'* I have already had enough." Bruckner once attended a performance of Liszt's *Tasso,* and asked what the word "Tasso" meant. When his companion told him the tragic story he was moved to tears. It is debatable whether he saw any connection whatever between the classic tale and what he was hearing. He shook his head over Liszt's counterpoint, but was quite taken with the Organ Fugue on B - A - C - H. Hans von Bülow was also unsympathetic, the more so when he became committed to Brahms. The encounters of Brahms and Bruckner in Vienna were not much more than civil – they could hardly have been less than that, for each was at heart a peaceable man.

César Franck comes to mind, and it seems strange at first glance that the names of these two organist-composers are not more often linked. They were almost of an age – Bruckner was born two years earlier and died six years later. Each was a solitary artist who developed late and each found an ultimate outlet by way of the organ into the symphonic form. Yet these two belonged to worlds far apart, as immiscible as Teutonic and Gallic musical thinking. That the two once met and shook hands when Bruckner visited Paris in 1869 and played the organ of Notre Dame is eloquent in itself, for nothing further came of the encounter.

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There is of course one exception to the statement that Bruckner was untouched by outside influences. He had heard and been captivated by *Tannhäuser* and *The Flying Dutchman* at Linz, and when he learned in 1865 that *Tristan* was to have its first performance in Munich, he made his way to that city, and in great trepidation called on the master. Wagner received him with a sort of kindly, pre-occupied condescension, mixed with some embarrassment, for he had never met with adulation quite so abject. The theorizing and the operatic Wagner could have meant nothing to the symphonist Bruckner. To him most drama was licentious, and no texts mattered but ritual texts. Robert Haas has reported that after a performance of *Die Walküre,* he asked: "Why did they burn Brünnhilde?" Wagner's instrumental innovations, quite apart from their motivations, became the very fibre of his style.

Bruckner was doomed to many years of bitter denunciation in Vienna. His symphonies, when they found belated performance, could not have appeared at a more unfavorable time. The Brahms-Wagner feud was then at its hottest. That this outwardly humble country boor should come forth with giant symphonic scores for a Wagnerian orchestra seemed the height of incongruity. It infuriated the defenders of

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Brahms and made the advocates of music drama who had been deriding the "outmoded" symphonic form rather ill at ease. A few musicians, the conductor Herbeck, the youthful pupils, Gustav Mahler, Felix Mottl, Josef Schalk and his brother Franz, and Ferdinand Löwe, later his conductor propagandists, and such conductors as Karl Muck, Arthur Nikisch, Hans Richter, Felix Weingartner, Siegfried Ochs, such friends as the bishop Rudigier, the publisher Raettig, perceived his talents, encouraged and aided him. Others, many others, were prejudiced before they heard a note, and having endured a movement or two, walked out of the hall.

The critics were nasty. Dr. Hanslick of the *Neue Freie Press* was at first friendly, but when it appeared that the man he had endorsed as a teacher was becoming a symphonic Wagner, he about-faced and turned the full force of his scorn upon him. Now Bruckner became a convenient target for the anti-Wagnerians, who were uncomfortable at Wagner's growing acclaim. When Bruckner too was loudly acclaimed at the first performance of his Eighth Symphony, the jaundiced Doctor found himself in a position of still more acute discomfort.

Yet the recognition which the Eighth brought him came late, too late, for it had been preceded by many years of almost complete neglect

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in Vienna. Bruckner meanwhile had never ceased composing. During those years of neglect and abuse, it is doubtful whether he fully realized that he had put himself in the anomalous position of writing in a form not advocated in one camp and in a style not tolerated in the other. It is probable that he was hardly aware of the trends of controversy, and it is certain that written dissertations, self-justifications on his own part, would have been simply outside of his ken. Hanslick was to him not an adversary to be met with argument, but simply a force of evil to be endured: *"Der Dämon meines Lebens."* One did not fight the devil – one turned more closely to one's faith. When the Emperor in gratitude for having received the dedication of the Eighth Symphony asked what special favor he might like, Bruckner replied as one asking a holy Father for deliverance from evil: "Would Your Majesty be kind enough to tell Mr. Hanslick not to write such bad criticisms of my work?" "Aside from the unrivalled naïveté of this request," writes Werner Wolff,* "there is a tragic undercurrent, for these words came from a tortured heart. The composer felt persecuted and was convinced that

* *Anton Bruckner: Rustic Genius.*

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the critic exercised pernicious powers over his career. . . . He was actually afraid Hanslick might 'annihilate' him."

The power of Good eventually triumphed, notably with the introduction of the Seventh Symphony by Nikisch in Leipzig in December, 1884, by Levi in Munich in the March following, by Karl Muck in Graz a week before the Vienna première, in various cities as far west as New York and Boston (under Theodore Thomas), the Eighth Symphony in Vienna in 1892.

It was a tardy triumph, for Bruckner was sixty-eight when the Eighth was performed, and had but four more years to live. He had spent many years mastering his craft, learning how to handle an orchestra, for he had never really had the inestimable boon of an orchestra to work with. Many more years had to pass before his music was widely performed. He never heard his Fifth Symphony or his unfinished Ninth. Only after his death came due realization. The Vienna which treated him so shabbily in his fullest years became, even before the great wars, his principal champion.

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Born in Ansfelden, in Upper Austria, September 4, 1825;
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This Symphony, begun in 1884 and finished in revision in 1890,* was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony was introduced in this country by Theodore Thomas in Chicago in 1896, and first played by the Boston Symphony Orchestra under Max Fiedler on March 12, 1909. There was a second performance "by request" in the following month (April 24). The Symphony was revived by Serge Koussevitzky on March 22, 1929 and repeated April 22, 1932, April 16, 1937, February 3, 1939, October 11, 1946, and November 7, 1947.

It is scored for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons and contra-bassoon, 8 horns (4 interchangeable with tenor and bass tubas), 3 trumpets, 3 trombones, contrabass tuba, timpani, triangle, cymbals, 2 harps and strings.

The Symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

WHEN he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention — scant performance or none at all. At the end of 1884 (December 30), the Seventh Symphony was brought out by Arthur Nikisch at the *Stadttheater* in Leipzig. It made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms' camp in Vienna,

* This revision is used in the present performance.

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which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.* The Eighth Eymphony had its first performance in Vienna, December 18, 1892, by the Philharmonic

* The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the *fortissimo* climax for full orchestra of 1886 being slighty compressed. A much longer setting of this coda ended *pianissimoo* The Scherzo, standing next, was also very little changed in the final revision; alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title 'The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."

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Orchestra which, until the advent of the Seventh Symphony, had carefully excluded Bruckner from its subscription concerts. Hans Richter conducted. The composer's memory was still vivid of the performance of the Seventh six years before, when a large part of the audience had walked out after each movement to a countering applause, as the music of his fondest hopes became the object of factional recriminations. The press, led by Edouard Hanslick, had then descended with unbridled ferocity upon the composer and his Symphony. In 1892 Hans Richter, who had led the battle then, was ready to face the enemy again. Bruckner had meanwhile won a considerable fame elsewhere, with the Seventh Symphony. The newly completed Eighth was looked forward to with curious interest. Bruckner was loath to submit it to Vienna, fearing that another bad press would hurt his reputation in Germany. He would rather have given the Eighth to Levi in Munich or Weingartner in Mannheim.

The house was crowded. Royalty was represented. Brahms sat in the Director's Box. Siegfried Wagner was there. Hugo Wolf was there — a Brahms-hater and Bruckner's hot-headed champion, though then no longer the critic of the *Salonblatt*. This Symphony was received with tremendous applause. The composer was called out to bow after the Scherzo, and at the end received not only one laurel wreath, as had

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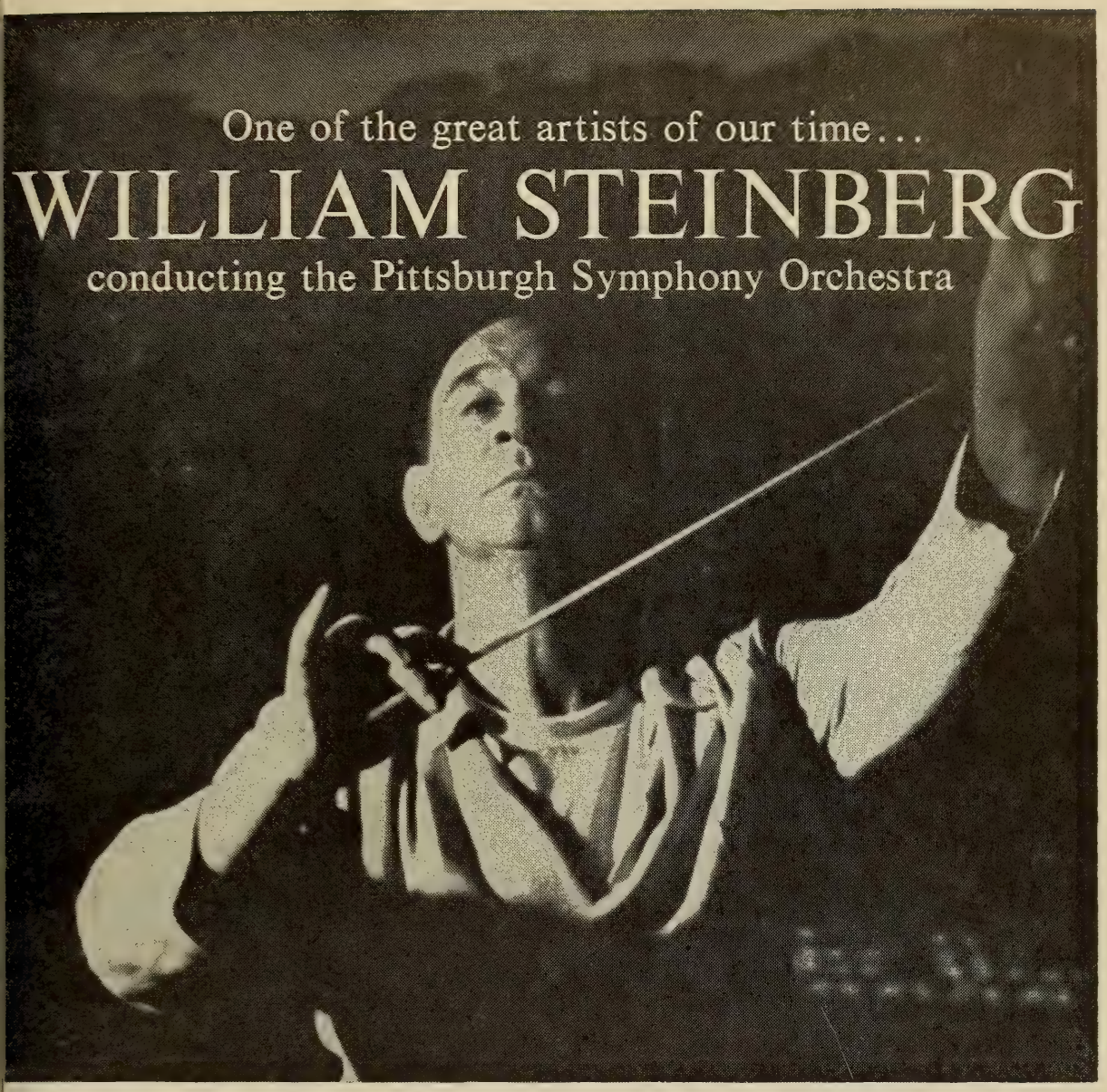
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happened before from the Wagner Verein, but three, one of them from the Emperor. Hanslick and his cohorts would not openly admit defeat, but their cause was lost. It availed the Doctor little to walk out before the end and to make much of the fact in his review that others had done the same. He called the "noisy" applauders a "minority," which apparently they were not. Hedging, he wrote: "It is not impossible that this dream-crazed *Katzenjammer* style belongs to the future — a future that we can well do without." But the wit of Hanslick, tying Bruckner to Wagner's so-called "music of the future," had quite lost its edge. Bruckner was no longer the butt of the Wagner-haters. Now sixty-eight and aging, after having been scarcely noticed for the greater part of his life, he became a revered figure, although more honored by sentiment than by performance.

• •

The first movement at once establishes a sense of mystery, of solemn grandeur, of expanse. Over a pedal tremulo by the violins the lower strings, pianissimo, give out the principal theme, portentous, but closing with a chromatic descent which later is to become a prominent feature. It subsides, and the first violins softly introduce the second subject, a rising figure (*"breit und ausdruckvoll"*), consisting of two

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quarter notes and a triplet. It is gentle and luminous by contrast, hovering about G major (although the whole movement is chromatically built). A third theme consisting of a descending figure of two triplets, makes it inevitable that the whole movement will be infused with this characteristic "fingerprint" of Bruckner — a melodic shape of fluent triplets. The three themes grow each from the last, and the development works these thematic elements in combination or inversion, intensified by tremolo. There is an alternation of the portentous first subject, weighted by the massive tone of the tenor tubas, and the gentler passages illuminated by the color of the high woodwinds. The movement advances proudly with rhythmic brass to a fortissimo chord and ends with the first subject, now softened into a gentle, descending pianissimo.

The scherzo (which for the first time in a symphony by Bruckner follows the opening movement in place of the slow movement) belies its title, if "scherzo" means light-hearted and playful. The character of the first movement is continued in the tension of string tremolos and restless chromaticism. The opening bars contain the whole substance of the first part, for the tremolo figure is to continue with little cessation, and the one-bar bass figure is constantly repeated in a seeming

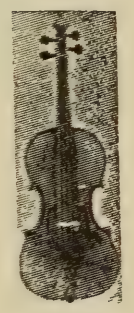
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moto perpetuo. Reiteration escapes mere repetition by a continual variegation through color, dynamics, and sequence. It still has cumulative force, and the trio section brings a sense of relief. The trio is formed on a slow and extended melody which has been pointed out as Schubertian, but which is very Brucknerian for all that. It is first heard from the first violins over a pizzicato accompaniment. Contrary to classical precedent it undergoes development as did the first part. Bruckner here uses the harp for the first time in a symphony. The da capo is an exact repetition.*

The long adagio grows upon the plan of a first and second section, the return of each in amplified eloquence, and the final return of the first — in blackboard parlance, A - B - A - B - A. Each section is based upon a long and deeply expressive melody, the first introduced by the violins over soft, syncopated chords. The second (after harp arpeggios) is first intoned by the cellos, to a tremolo accompaniment. Bruckner continues in his favorite way of building with increasing emotion to

* Bruckner, the most "absolute" of symphonic composers, sometimes indulged in word pictures of his music according to the current mode. He once characterized this Scherzo as typical of "The German Michael." *Der deutsche Michel* is the plain, honest, lumbering peasant type of Germany. Franz Schalk did him a disservice when he wrote an analysis of the Symphony to be circulated at the first performance and quoted Bruckner's allusion to *Der deutsche Michel* in the Scherzo. This was probably a momentary fancy of Bruckner's, and not intended as an official statement. Hanslick and others saw here a breach in the armor of Brucknerian enthusiasm, for true humor is hardly conspicuous in the Symphonies. He wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples."

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a climax and suddenly subsiding to pianissimo. The return of each subject brings a further unfolding, whether of fresh melodic contour or accompanying elaboration. At last there is a long cadence on fragments of the first theme, subsiding to pianissimo, where the horns and finally the trombones are matched with the first violins. If there are intimations of *Tristan* in the opening accompaniment, or coloristic chord chains, or chromatically mounting sequences, it should be remembered that much music in the eighties was infused with Wagner, and it could be asked whether any composer used Wagnerisms more surely to his own personal ends.

The finale is akin to the opening movement in chords of solemn grandeur, and builds to even greater tonal climaxes. The movement is again in sonata form, with three prominent themes, the first based on rhythmic chords for the full winds and strenuously impelled by a figure in the strings, suggestive of the pound of hoofbeats. The second subject, is slower tempo, is more peaceful but still solemn, and the third, which shortly follows and is in the original tempo, is characterized by chains of descending harmonies in the winds. The development is extensive, and according to Bruckner's way, given to sudden contrasts. Before the close there are worked between the themes reminiscences of the first three movements. The Symphony ends in a proud and confident C major. Never did Bruckner use his cohorts of brass with more telling results than in this finale. [COPYRIGHTED]

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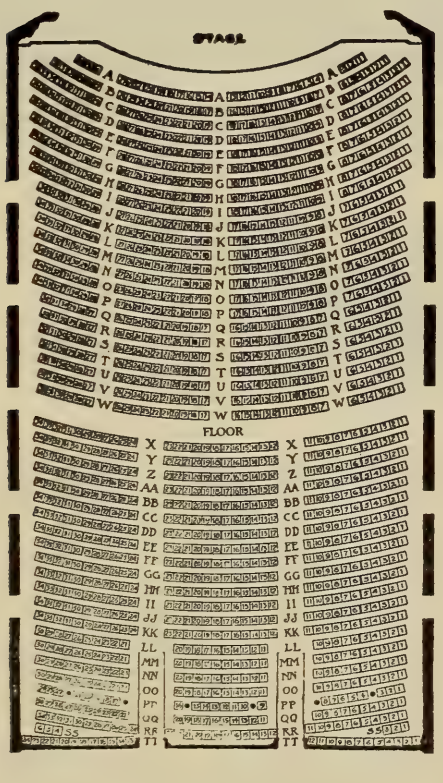
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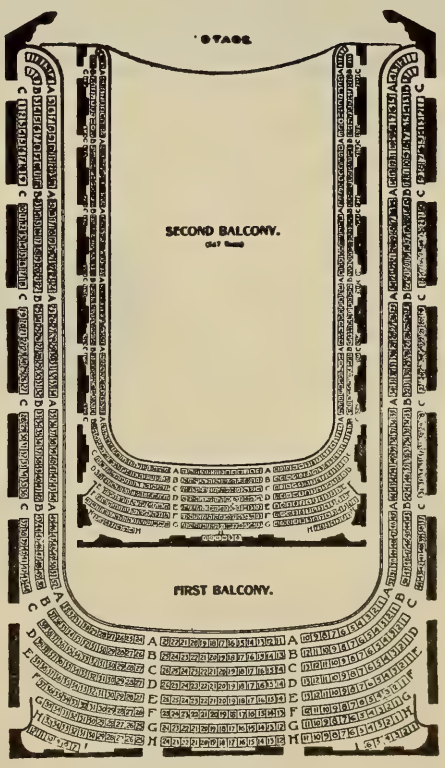
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Researcher from Boston's "Financial Cabinet" midway on midwest mission



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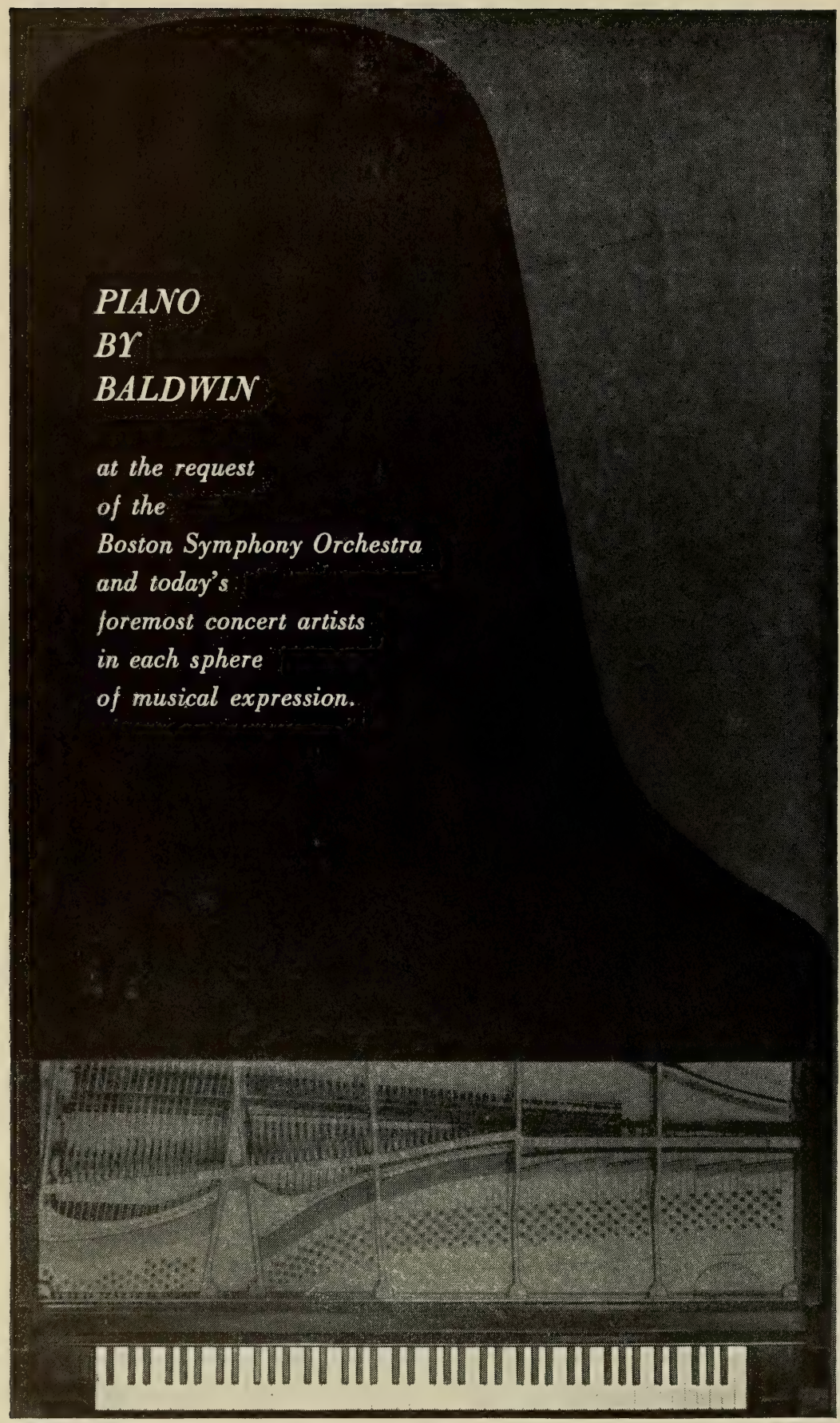
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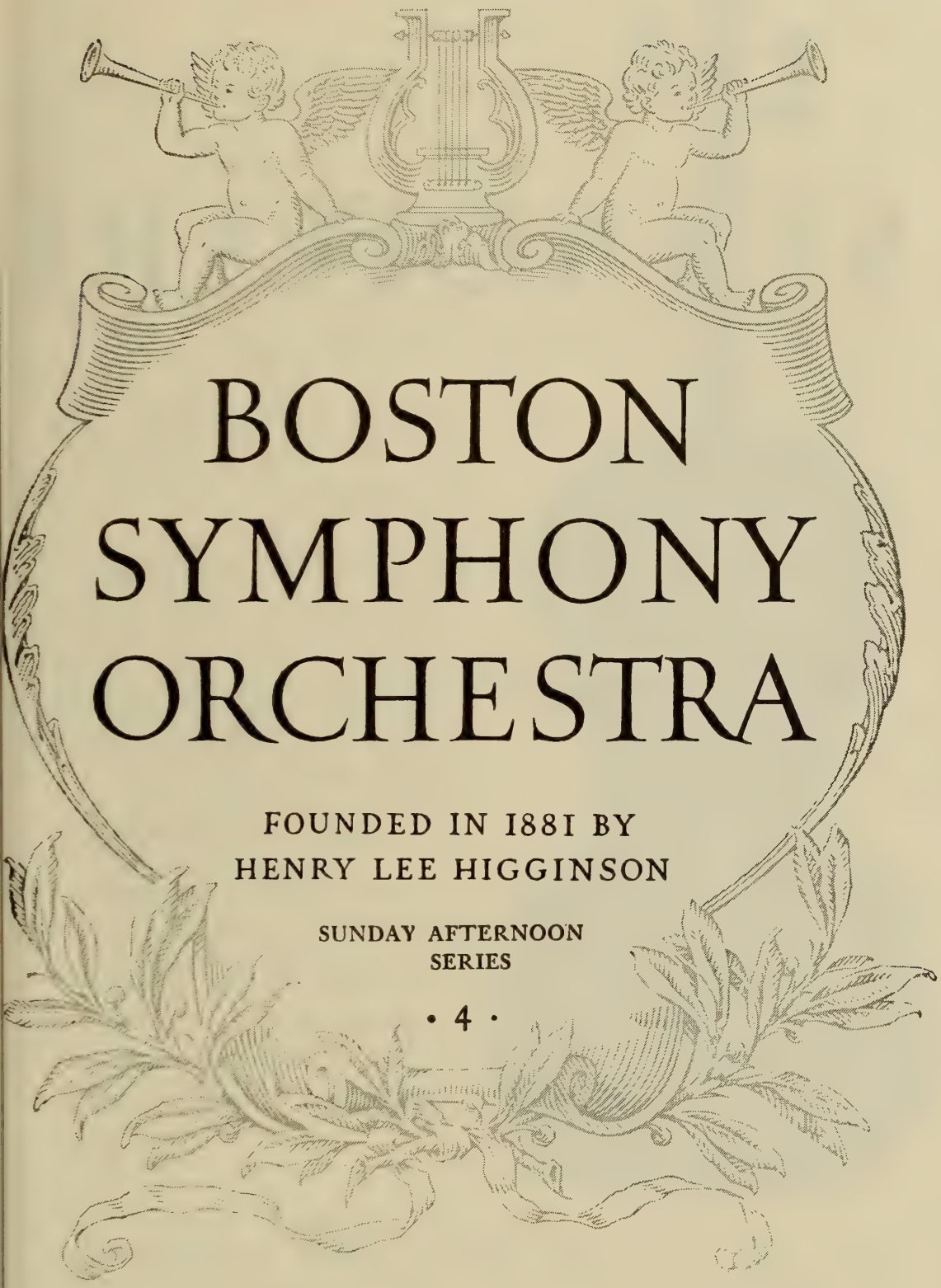
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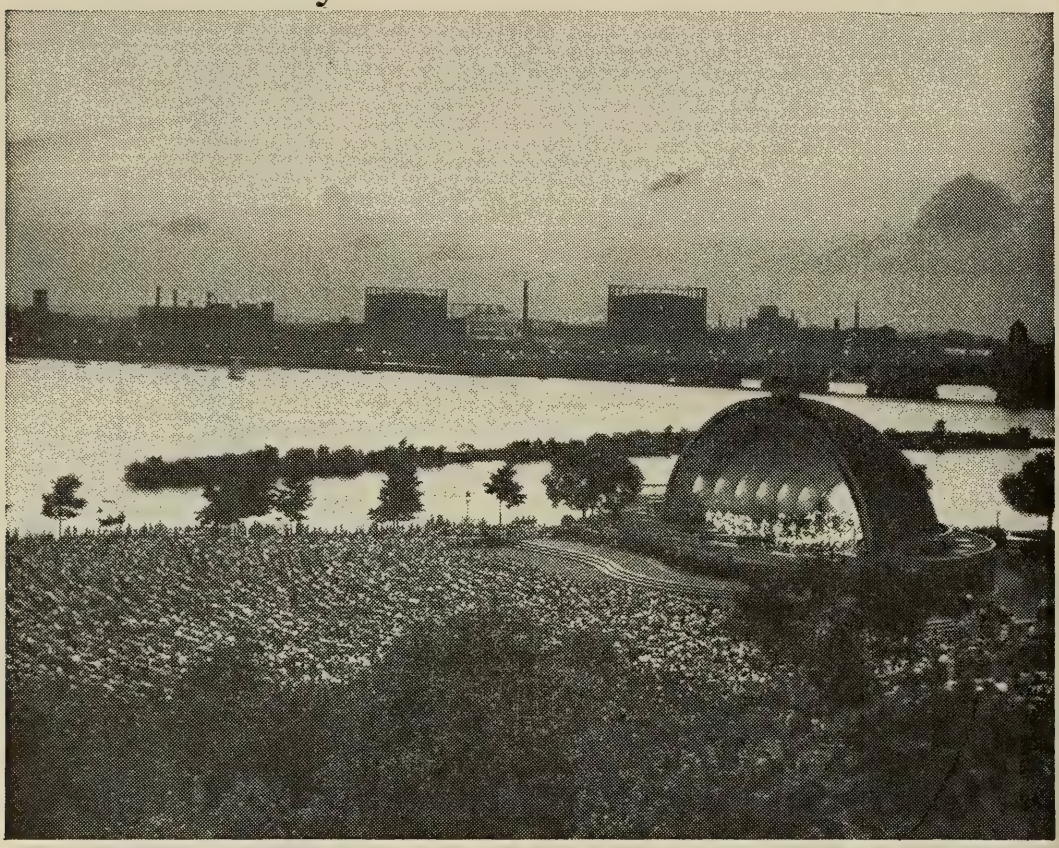
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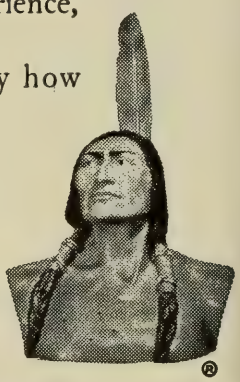


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CONTENTS

Program 9

NOTES

Debussy (Nocturnes) 11
Honegger (Symphony No. 5) . 26

ENTR'ACTES

Whistler's "Nocturnes" and Debussy's 22
Honegger's Opinion of New Musical Ways . . . 36

NOTES

Saint-Saëns (Concerto No. 2) . 45
Ravel ("La Valse") 48

EXHIBITION

The exhibition of paintings now on view was loaned by the Boston Institute of Contemporary Art.

• •

N. Y. BOHEMIAN DINNER HONORS CHARLES MUNCH

Cyrus Durgin, "Boston Globe," January 22, 1962

Dr. Charles Munch was honored with a dinner given in the ballroom of the Hotel Astor by the musicians' club, the New York Bohemians [January 21]. Approximately 500 guests attended, including a large number of the world's leading musicians.

The occasion was remarkable in that Dr. Munch made one of the few public speeches he has been willing to venture in his 13 years as music director of the Boston Symphony. It is well known among his friends and colleagues that the French conductor shuns a personal limelight and, feeling insecure in the English language, is reluctant to speak in public.

He does it better than he realizes, however. Tonight he was simple, brief and direct:

"It is difficult to express my feelings, and to tell you how deeply I am moved, and to express my gratitude. If during my 13 years I have had a chance to render service to American music and musicians, then that will have been the greatest award of my life.

"I shall never forget the kindness and the friendship, and humanity I found in Boston and the United States. I am happy that I can come back as guest conductor next year, and can continue to give America music. *Vive* America! *Vive* Boston!"

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This dinner was one of various salutes to Dr. Munch which will be tendered to him during the remainder of this season, after which he will retire as music director of the Boston Symphony.

• •

THE SOLOIST

Jeanne Marie Darré is making her American debut at these performances.

This pianist from France won first prizes at the Paris Conservatoire, was awarded the Legion of Honor in 1950, and in 1960 the *"Chevalier des Arts et Lettres."* She has played in many parts of Europe but until now is known in this country only through her recordings. She is at present a professor of piano at the Conservatoire.

• •

JOSEPH SILVERSTEIN PLAYS IN NEW YORK

Joseph Silverstein has returned to the Boston Symphony Orchestra concerts in Boston this week after a leave of absence during which he has given concerts as the winner of the Naumburg Foundation Instrumental Award last year. His appointment as Concertmaster of this Orchestra beginning next season was recently announced.

Mr. Silverstein was soloist at a concert by the New York Philharmonic Orchestra on December 30, and on January 19 gave a recital in Town Hall. His program included unaccompanied sonatas by Bartók and Bach, Beethoven's Violin Sonata in G, Op. 96, and Schubert's Rondo Brilliante in B minor, Op. 70. Eric Salzman reviewed the recital as follows in the *New York Times:*

"When he hit his stride in the Bartók and thereafter through Bach and Beethoven, there were the finest qualities of top-flight violin playing—a rich, clean tone that could thin itself to the silkiest strand of tone or fatten out to a full, firm sound; a fine left-hand technique; the most careful control of color, register and dynamics; and, most important of all, a sensitive and intelligent way of building lines into phrases, into sentences and paragraphs and then into meaningful structures and shapes."

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Fourth Program

SUNDAY AFTERNOON, FEBRUARY 4, *at* 3:00 *o'clock*

DEBUSSY ..... Two Nocturnes

Nuages
Fêtes

HONEGGER ..... Symphony No. 5

I. Grave
II. Allegretto
III. Allegro marcato

INTERMISSION

SAINT-SAËNS ..... Concerto No. 2, in G minor, for Pianoforte, *Op.* 22

I. Andante sostenuto
II. Allegretto scherzando
III. Presto

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NOCTURNES ("CLOUDS," "FESTIVALS")

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

The "Nocturnes" were completed in 1899. Jean Jobert, the original editor of the "Nocturnes," brought out a "definitive" edition in 1930, explaining in a preface to the score "in the course of years following the first performance, Claude Debussy altered the orchestration on his own score. These alterations grew into very important changes which it is our duty to make available to conductors." These changes consist mostly in the orchestration, such as the amplification of the harp or the vocal parts in *Sirènes*. These revisions were published with the assent of the composer's widow.

"Nuages" and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two Nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler introduced the three Nocturnes to the Boston concerts on December 12, 1908.

The instrumentation includes 3 flutes, 2 oboes and English horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 harps, cymbals, snare drum, and strings. The score is dedicated to Georges Hartmann, music publisher and librettist.

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THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pelléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne,"

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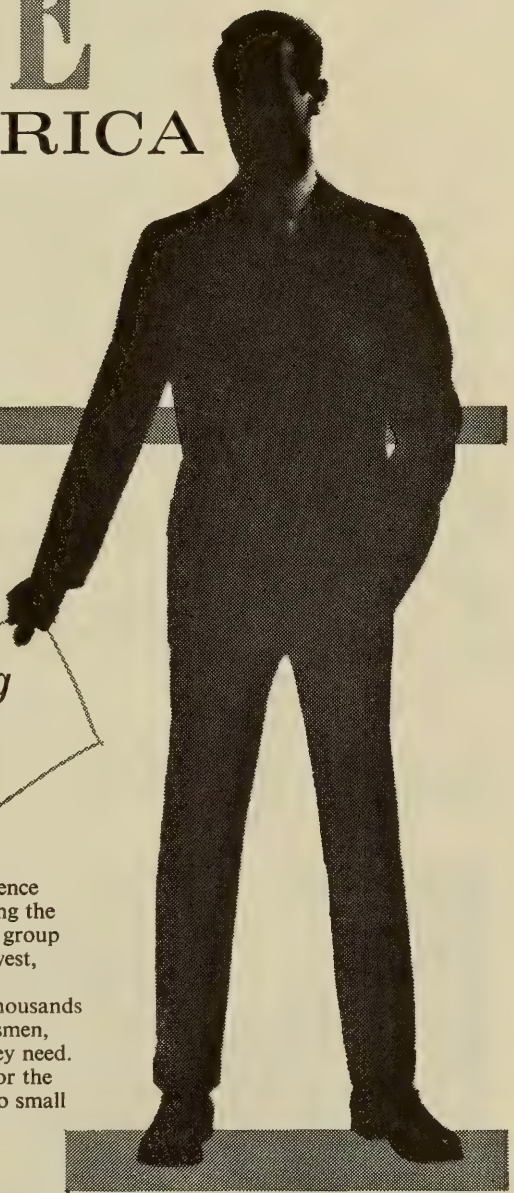


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which no more than points the composer's purpose of evoking a mood.*

Edward Lockspeiser in his book on Debussy, finds that the end of *Nuages* "is like a picture of Claude Monet," that *Fêtes* "is a perfect musical counterpart of some south lands by Renoir," that *Sirènes* "is the equivalent of a water color by Turner." It is characteristic of this music that it suggests to us this or that Impressionist painting, but suggests a different one to each hearer.

Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the

* Debussy wrote Eugène Ysaÿe, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color—what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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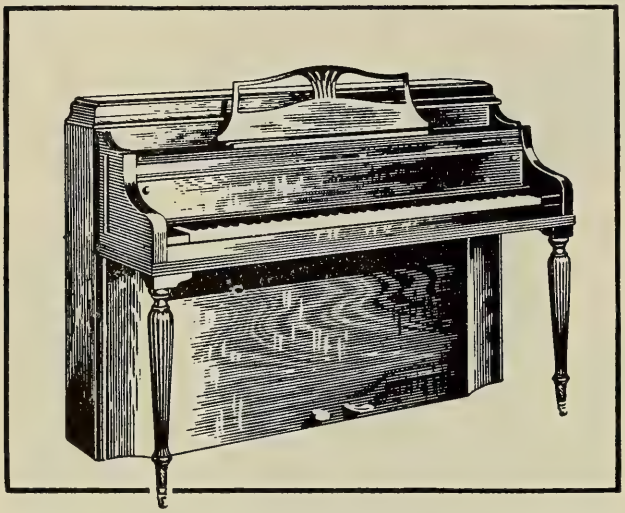
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same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

These lines have reminded Vallas of "the 'harmonies of blue and silver' of Whistler's 'Nocturnes.' The painter was a favorite with Debusssy and their art has often been compared. The comparison is a legitimate one, for in the work of both these artists the lines seem to resolve themselves into an atmosphere luminous or sonorous, colored or harmonic, that seems more essential to the composition than either the subject or the landscape."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."*

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe,"* pizzicati from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.



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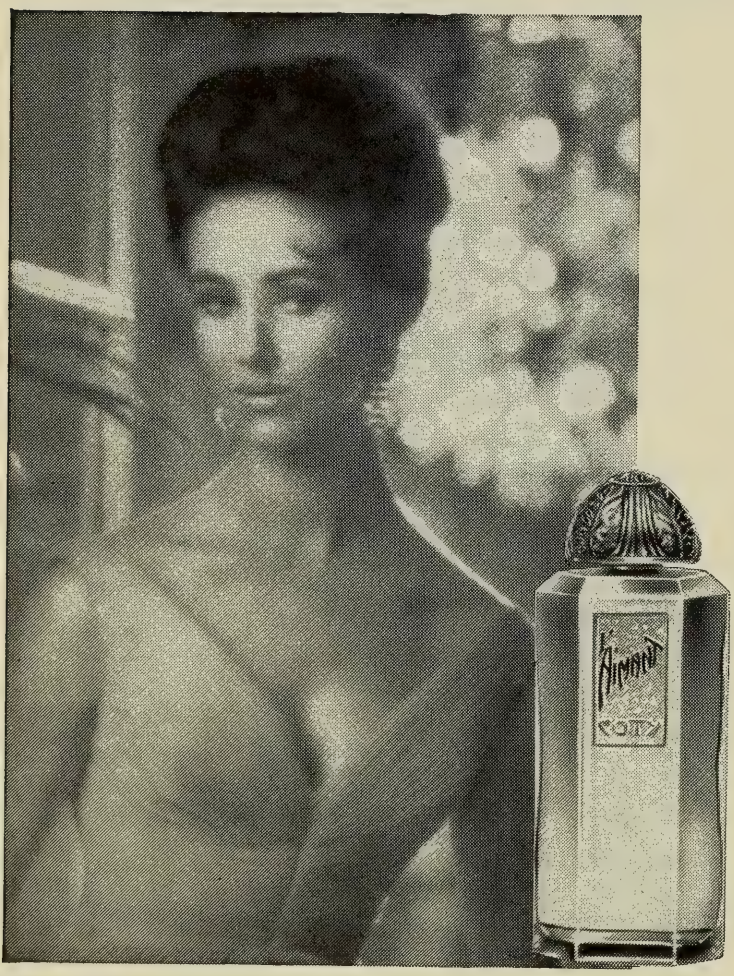
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Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bru-



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neau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."

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WHISTLER'S "NOCTURNES" AND DEBUSSY'S

LONG before Debussy fastened upon *"Nocturnes"* as a title for his music, James McNeil Whistler had done the same for his canvases which obviously suggested to Debussy the useful word. Whistler, however, had stressed the noncommittal aspect of his titles, while dismissing the delineative side of his paintings as unimportant.

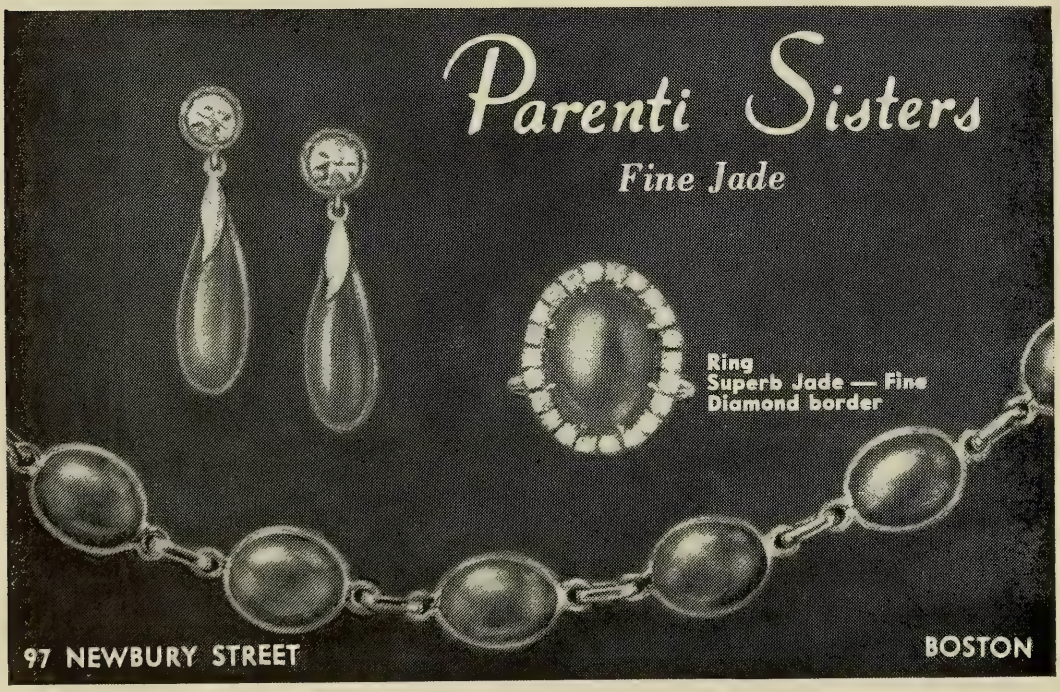
"Take the picture of my mother, exhibited at the Royal Academy as an 'Arrangement in Grey and Black.' Now that is what it is. To me it is interesting as a picture of my mother; but what can or ought the public to care about the identity of the portrait?"

Not only has posterity persistently concentrated upon the "identity of the portrait" — it has as consistently disregarded the appellation "Arrangement in Grey and Black."

It will be seen in his further remarks that Whistler was completely at odds with Debussy, theoretically speaking, since Debussy, adapting his title *"Nocturnes,"* was to use it as suggestively as possible. At the same time it is interesting to note that the two artists, despite all their protestations, were working in the same "impressionistic" field with an approach to their art which was very close indeed.

"Why should not I call my works 'symphonies,' 'arrangements,' 'harmonies,' and 'nocturnes'?" wrote Whistler. "I know that many good people think my nomenclature funny and myself 'eccentric.' Yes, 'eccentric' is the adjective they find for me.

"The vast majority of English folk cannot and will not consider a picture as a picture, apart from any story which it may be supposed to tell.





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"My picture of a 'Harmony in Grey and Gold' is an illustration of my meaning — a snow scene with a single black figure and a lighted tavern. I care nothing for the past, present, or future of the black figure, placed there because the black was wanted at that spot. All that I know is that my combination of grey and gold is the basis of the picture. Now this is precisely what my friends cannot grasp.

"They say, 'Why not call it "Trotty Veck," and sell it for a round harmony of golden guineas?' — naïvely acknowledging that, without baptism, there is no . . . market! . . .

"As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or of colour.

"The great musicians knew this. Beethoven and the rest wrote music — simply music; symphony in this key, concerto or sonata in that.

"On F or G they constructed celestial harmonies — as harmonies — as combinations, evolved from the chords of F or G and their minor correlatives.

"This is pure music as distinguished from airs — commonplace and vulgar in themselves, but interesting from their associations, as, for instance, 'Yankee Doodle,' or *'Partant pour la Syrie.'* "

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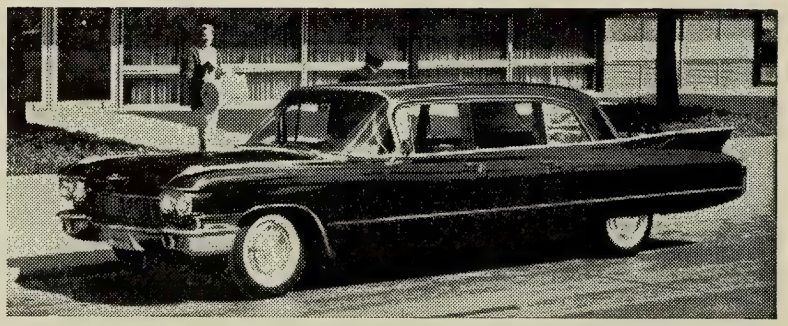
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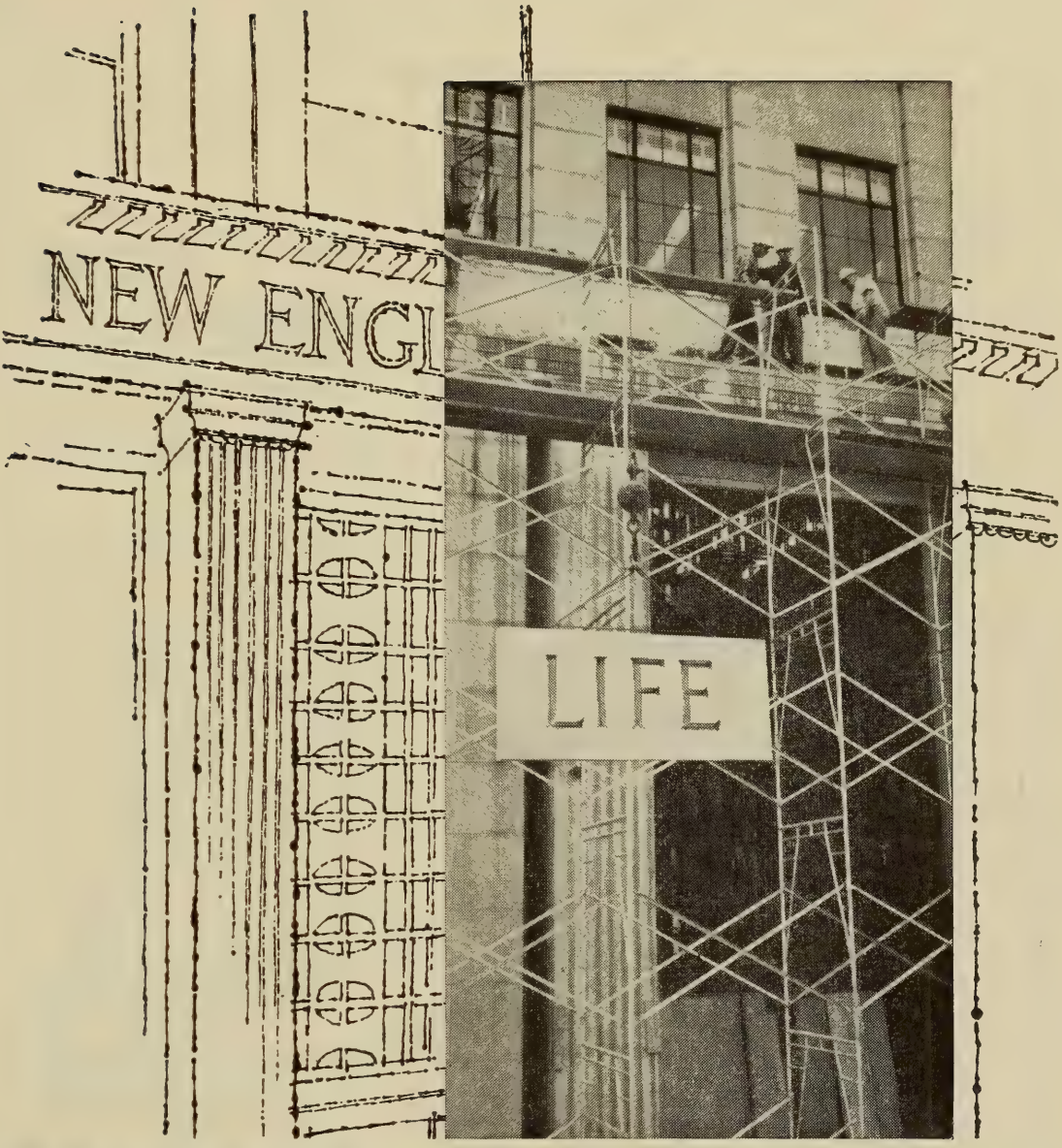
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SYMPHONY NO. 5 *(di tre re)*

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The instrumentation includes 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky.

Dr. Munch conducted the first performances on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony (for Strings) had its first American performance by this Orchestra December 27, 1946. The Third Symphony *(Symphonie Liturgique)* was first performed here November 21, 1947, and the Fourth Symphony *(Deliciae Basiliensis)* April 1, 1949.



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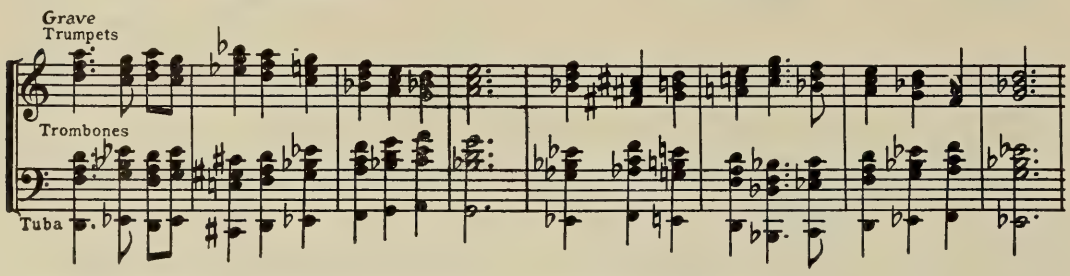
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When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony (which was to prove the last) by the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

The Symphony opens with a chromatic succession of fortissimo chords for the full orchestra from high flutes to low basses, which is the beginning of a regularly phrased melody, chordal in character, but with its own dissonance:*



The theme, as thus unfolded, diminishes gradually to piano. It is then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:

* The music from which the examples are taken is copyright 1951 by Editions Salabert.

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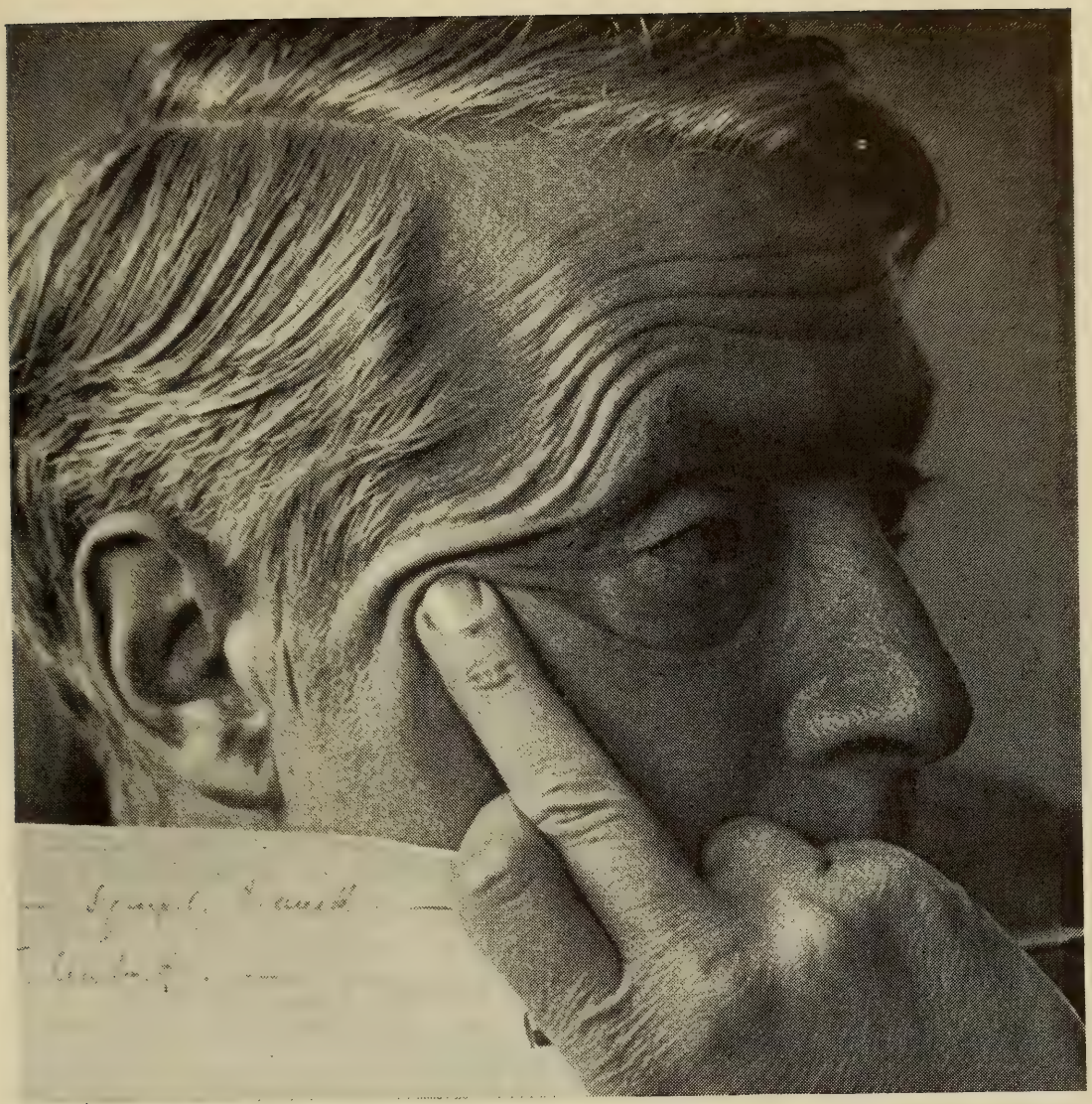


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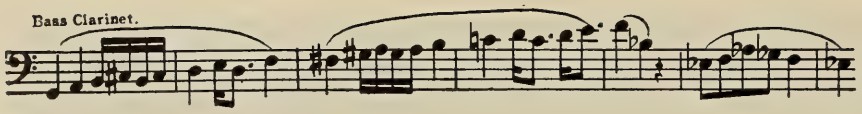
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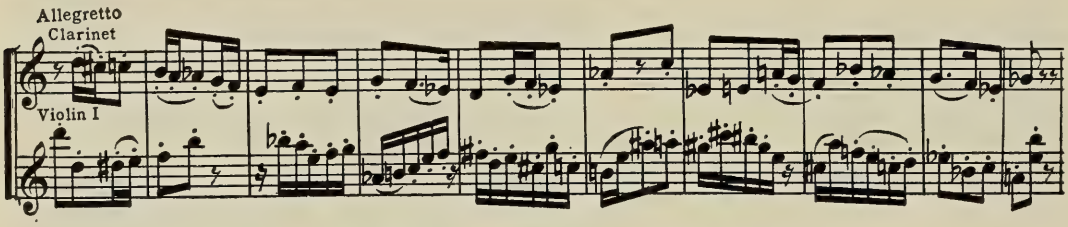


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There is a gradual crescendo which acquires urgency and tension with short trumpet figures. A sustained trumpet note is the apex. The composer describes this moment as: *"ce cri angoissé qui reste en suspens."* There follows a pianissimo repetition of the main theme by the divided strings with ornamental figures in the woodwinds. Winds and strings are reversed in theme and accompaniment, and the movement subsides to its pianissimo close.

The second movement (allegretto, 3-8) has a scherzo character with two interpolations of an adagio section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:



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fugal devices but not fugal form — the subject in retrograde, in contrary motion, and the two combined. There is a climax and a short adagio section, somber and deeply moving, colored by muted brass, a 'cello theme and a prominent tuba bass. There is a more agitated recurrence of the allegretto subject. The adagio returns and is combined with the allegretto subject presented in reverse order, in such a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character." Its course is swift, a continuous forte until the end. There are repeated staccato notes from the brass, at once taken up by the strings, which carry a string figure in the persistent forte. The movement recalls an earlier and more exuberant Honegger but conveys a special sense of controlled power. It subsides rather suddenly before its close, its final quiet D; a coda in the composer's words: *"subitement assourdi et comme terrifié."* The coda is reminiscent of the gravity, the fine restraint of a symphony which had almost yielded to a headlong utterance.

Honegger gave his Fifth Symphony its parenthetic subtitle *("di tre re")* with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in

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C minor. "*'Di tre re,'*" writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he went about composing *("Je suis compositeur," Éditions du Conquistador, Paris)* in which he quotes as his motto a line from André Gide — "The true artist can be no more than half-aware of himself as he produces." "How do I go about my work?" wrote Honegger. "Can I define my methods? I am not quite sure." He pointed out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. "At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows.*" He has to

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finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the "blueprint" and the actual performance. And as he works, "alone," and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: "Many modern scores float upside down. And very few people notice it." Which of course is another way of saying that the composer whose principal motive is to be "different" can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

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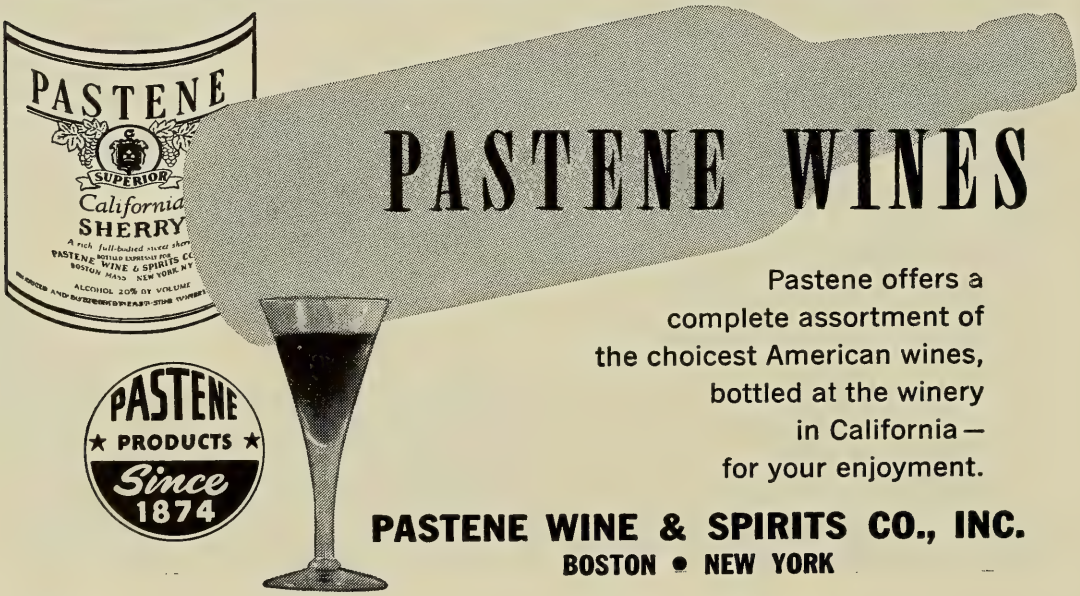
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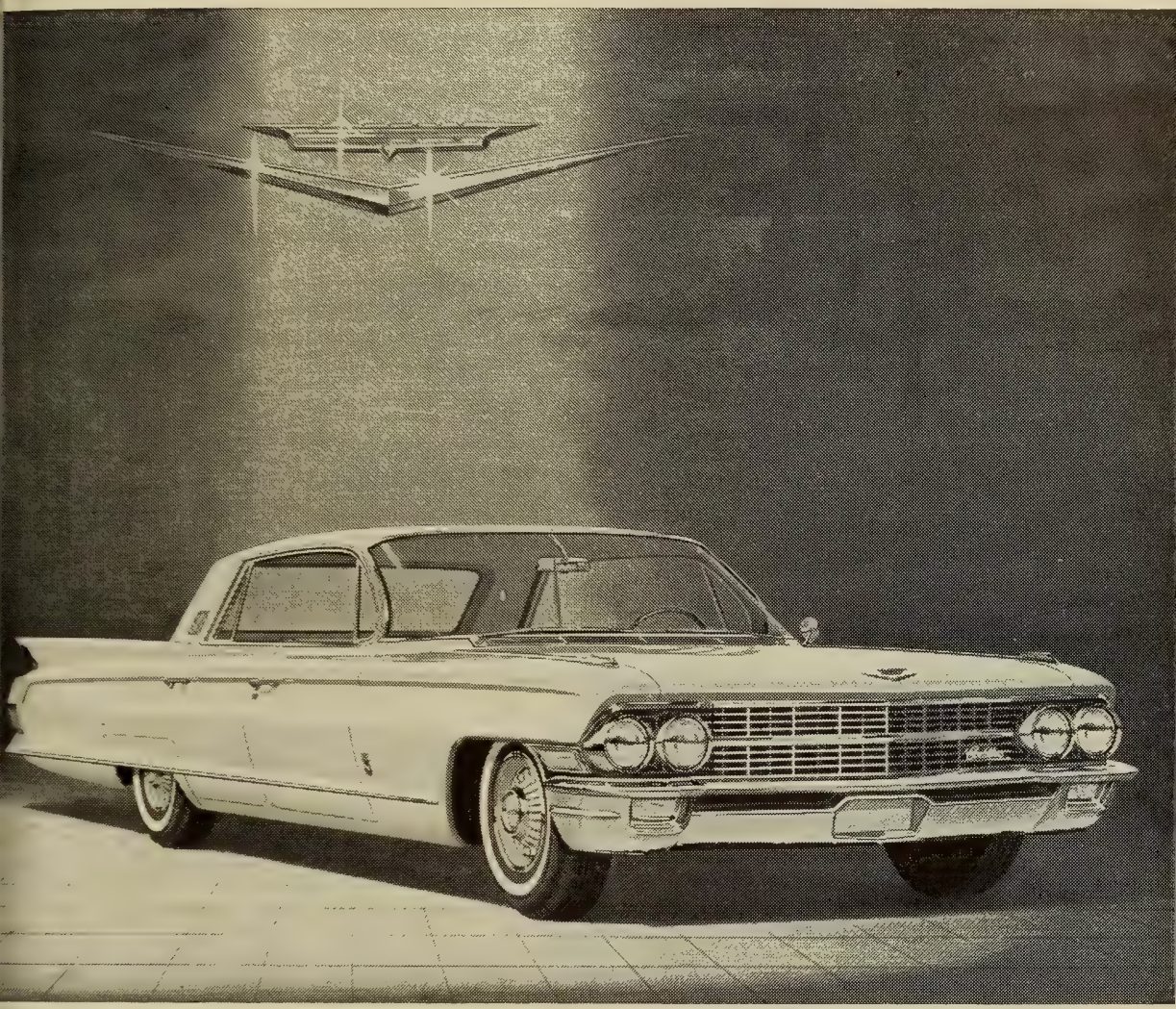
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HONEGGER'S OPINION OF NEW MUSICAL WAYS

In 1957, two musicians of Paris, Bernard Gavoty and Daniel Lesur, published a compilation gathered from living or recent composers, entitled "POUR OU CONTRE LA MUSIQUE MODERNE?" *One of those questioned was Arthur Honegger, who in what proved to be the year of his death answered four questions posed to him. They are here translated.*

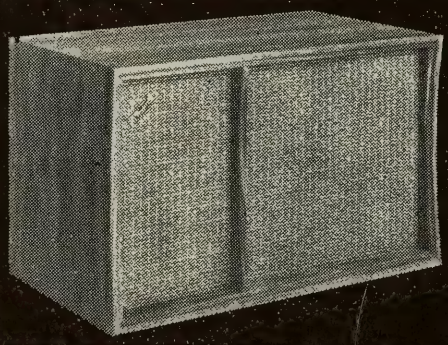
What is your personal opinion on the problem to which we are trying to find a solution?

I AM A free man, and I claim the privilege of serving myself with anything that is usable in my art. I have watched the harmfulness and the stupidity of all theories as such. Music neither lives nor lasts unless it is written with faith and sincerity. This is my personal belief.

At this the end of my career, I look over my shoulder and I note that nothing has any worth which is not made in a spirit of liberty. I am not interested in talk about art which is committed. To commit oneself is to bind oneself.

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No, language is not used up — it is thought which too often lapses. The increase of vocabulary is a pretext invoked by those who, having nothing more to say with usual words, wish to forge a new dictionary to resuscitate the poverty of their imagination. A word in itself has no value — it is the phrase that counts.

I believe neither in deliberate progress nor in turning backwards. That is why I am entirely skeptical about dodecaphony. This is a very old story which I have seen born and also seen falling off into the sleep of death at the very moment of an attempt to revive it. It is not an æsthetic, it is a method of procedure. The school of Schoenberg has failed, in that it has never been able to find an audience, and there is no such thing as art without an audience.

Schoenberg was a man both remarkable and limited. He was suffocated by tonality, bewitched by Wagner. To break this magic circle he set up atonalism as a dogma, without realizing that he was burning his bridges behind him and that he was giving his disciples an impossible task. Believing that he had effected an escape he had simply made himself a prisoner. The drama of Schoenberg's life was that he made use of atonalism, not by an artistic necessity, but as a recoil from tonality, and this has meant disability.

The rigorous application of his method has led to the serial system,

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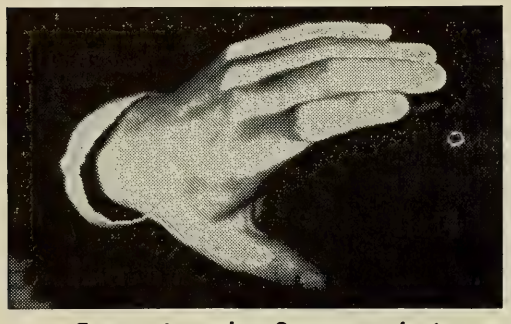
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to the horrid production – so it must be called – of a succession of complicated fragments, boring and puerile. This is not an art, it is a recipe: the danger is that anyone thinks he can do it. A young musician, prominent in his circle, having found himself in the pursuit to which I refer, said to me one day: "Here I am and here I shall stay!" – dramatically – as if he were thinking: "What would they say if I didn't?" He told me on top of this that in spite of an excellent ear and a thorough knowledge of musical composition, he was absolutely incapable of hearing mentally what he was writing. "But after all, what is the need?" I asked him, laughing. He looked at me sadly and I understood.

In this strange domain, the amateur feels himself stronger than the professional. He is told the rules; he applies them logically and conscientiously. At Basel there was once given a concert of serial music. There was present in the hall a mathematician who had been laboriously digging into the question. At the end of the concert he went back to the conductor and said to him: "I have been present at a swindle. Look at this piece by Schoenberg: at the fourth measure on page 2, the strict recurrence of the series requires an F-sharp and not

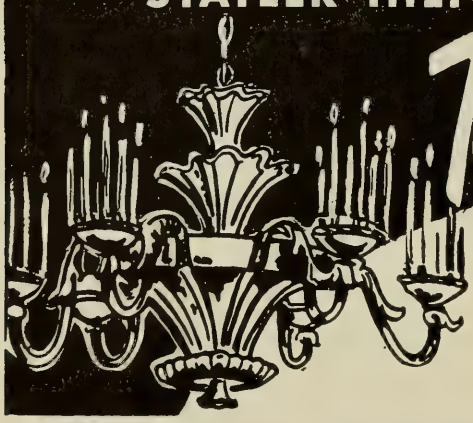


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an E-flat. Another error on page 5: an entire measure is transposed a half-tone too low. This performance has given me the impression of deliberate cheating!" The mathematician was right; Schoenberg was wrong.

Is a man of your generation troubled by the inexorable march of musical "progress" and by the discoveries of its disciples?

You are asking me, in effect, if I feel myself "out-dated"? Permit me to smile. It isn't in the least that I believe myself superior to X . . . or to Y. . . . I am fatuous enough to be myself. Music is not measured by a ruler. It is impossible to say: "X . . . measures 183 millimeters; Y . . . measures only 170 millimeters." If my aspirations have not been fulfilled, at least I conform to my artistic belief. The idea that to be

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up-to-date one must be ahead of one's time, that is to say, to invent a style which will be in effect twenty years later, this seems to me an utter stupidity. No art is possible under these conditions.

Does contemporary research not inspire you then with a little hope?

I will not say that. It is perfectly right to seek. It is another thing to take tradition as an old legend, a fairy tale, and to impose the most worthless discoveries as articles of faith. Let us not deceive ourselves: the method used to force an acceptance of serial music and the experimental Marxism forced upon the nations under its control are as alike as two drops of water. It is historical determinism – nothing more, but nothing less. Having said that, I see a possibility for the future in *"la musique concrète."* It seems to me interesting to create new sonorities to the degree that composers, instead of having forty instrumental colors, will one day have forty thousand on their palettes.

Your doctrine –

I have no doctrine – I have only an instinct, my instinct. I am neither tonal, nor atonal, nor polytonal in principle: I serve myself according to the sentiments which I wish to express, with tonality, atonality or polytonality. I have never forgotten that the various man-

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ners of writing music are means, and not ends. I attach no special significance to any one of these procedures.

When you speak of doctrine, I am well aware that you are alluding to the professions of faith which at three times in my life have come from my pen. I am not blushing; here they are, properly and duly noted:

1. The first I addressed as an answer to my friend Jean Cocteau, who, in 1921, reproached me for my "traditionalism": "If I still make use of ways which are in their death struggle, it is because it seems indispensable to me in order to go forward to be firmly attached to that which precedes us. We mustn't break the bond of musical tradition. A branch separated from the trunk will quickly die. The new player must play the same game, because to change the rules is to destroy the game and its beginnings. Economy of means seems to me more difficult, but also more useful than too deliberate audacity. It is useless to batter down doors when one can open them."

2. My second statement was a response to an inquiry from Paul Landormy: "I attach great importance to musical architecture, which I would never wish to sacrifice to literary or pictorial requirements. I have a tendency, perhaps exaggerated, towards polyphonic complexity. My great model is Johann Sebastian Bach. I do not seek, as certain anti-impressionist musicians do, a return to harmonic simplicity. I find

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on the other hand that we must take advantage of harmonic materials created by the school which has preceded us, but not a different sense, as a basis for line and rhythm. Bach makes use of elements of tonal harmony as I would like to make use of modern harmonic superpositions. Mine is not the cult of the market-place or of the music hall, but on the contrary, that of chamber music and symphony music, for what they have of seriousness — austerity."

3. The third declaration I am making to you: "My taste and my efforts have always been to write music which may be perceptible to a great number of hearers, and sufficiently original and personal to interest the *mélomane* as well. One may, one should address the great public without concession, but also without obscurity. That is why a considerable number of my works have reached the ear of the crowd: I am thinking of *Le Roi David,* of *Judith,* of *La Danse des Morts,* of *Jeanne d'Arc au Bûcher.*

I do not retract, in 1955, one of these declarations. If I had anything to add, it would be this: "Music is an art which touches the heart by way of the intelligence, and the intelligence by way of the heart."

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Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

This concerto was first performed in 1868, the year of its composition, on May 6, at the Salle Pleyel in Paris, Anton Rubinstein conducting, and the composer appearing as soloist.

The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when B. J. Lang was the pianist. The early record of the Boston Symphony Orchestra shows many performances, dating from 1882. The soloists have been Otto Bendix, Helen Hopekirk, Alfred Hollins, George M. Nowell, Mrs. H. H. A. Beach, M. Sieveking, Antoinette Szumowska, Heinrich Gebhard, Harold Bauer, Germaine Armand, Frances Nash, Mischa Levitzki, and Percy Grainger (by whom the concerto had the last previous performance at these concerts December 31, 1920). The composer performed the work with this Orchestra at a special concert on November 26, 1906.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns,

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2 trumpets, timpani, cymbals, and strings. The score is dedicated to Madame A. de Villiers.

THE second in order of the five concertos which Saint-Saëns wrote for the pianoforte and played far and wide, the Concerto in G minor attained extraordinary popularity, rivaling the Fourth in C minor in this respect. This popularity was not immediate so far as the critics were concerned, a race which Saint-Saëns contemptuously referred to as the "press assassins." When the work had its initial Paris performance, a leading periodical dismissed the artist both as composer and performer. When Saint-Saëns toured Germany with the new work in the autumn, conservative Leipzig likewise disapproved. The critic of the *Signale* deprecated the visitation of a "hyper-romantic" spirit upon the style of Bach, and denounced the third movement without qualification. But the public was far more interested in the charm and skill of Saint-Saëns than in such liberties as he may have taken with the classical forms. Nor was Franz Liszt, who had no use whatsoever for the critics and their "dignified ignorance," as he expressed it, in the least disturbed by the apostasy of his French friend. He received the score from Saint-

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Saëns while at Rome, and wrote: "Your kind letter promised me several compositions; I have been expecting them, and while waiting I want to thank you again for your *Second Concerto* which I greatly applaud. The form of it is new and very happy; the interest of the three portions goes on increasing and you take into just account the effect of the pianist without sacrificing anything of the ideas of the composer, which is an essential rule of this class of work."

The light spirit of the Concerto is unburdened by any slow movement, its only grave pages consisting of the introductory andante sostenuto beginning with a cadenza for the piano unaccompanied, and recurring at the close of the movement. The second movement, allegro scherzando, more closely resembles the sonata form than the traditional scherzo. The concluding presto is suggestive of a tarantella, although not so indicated. It moves to a large and brilliant close.

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Chez Lucien

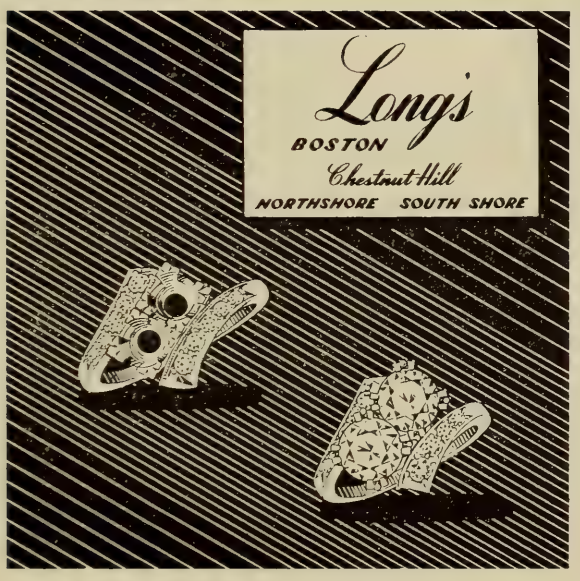
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"LA VALSE," Choreographic Poem

By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The instrumentation calls for 3 flutes and piccolo, 3 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle – what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other – Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

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In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghilev, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghilev did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

The late French critic, Pierre Lalo, singled out Ravel's *La Valse* among all his works, in an article in *Le Temps* (January 29, 1912):

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• •

"La Valse" and Misia Sert

The dedicatee of *La Valse,* who was close to Ravel while he worked upon the score, refers to it briefly in her Memoirs.* Misia Sert, of the

* *Misia and the Muses,* The John Day Company, New York.

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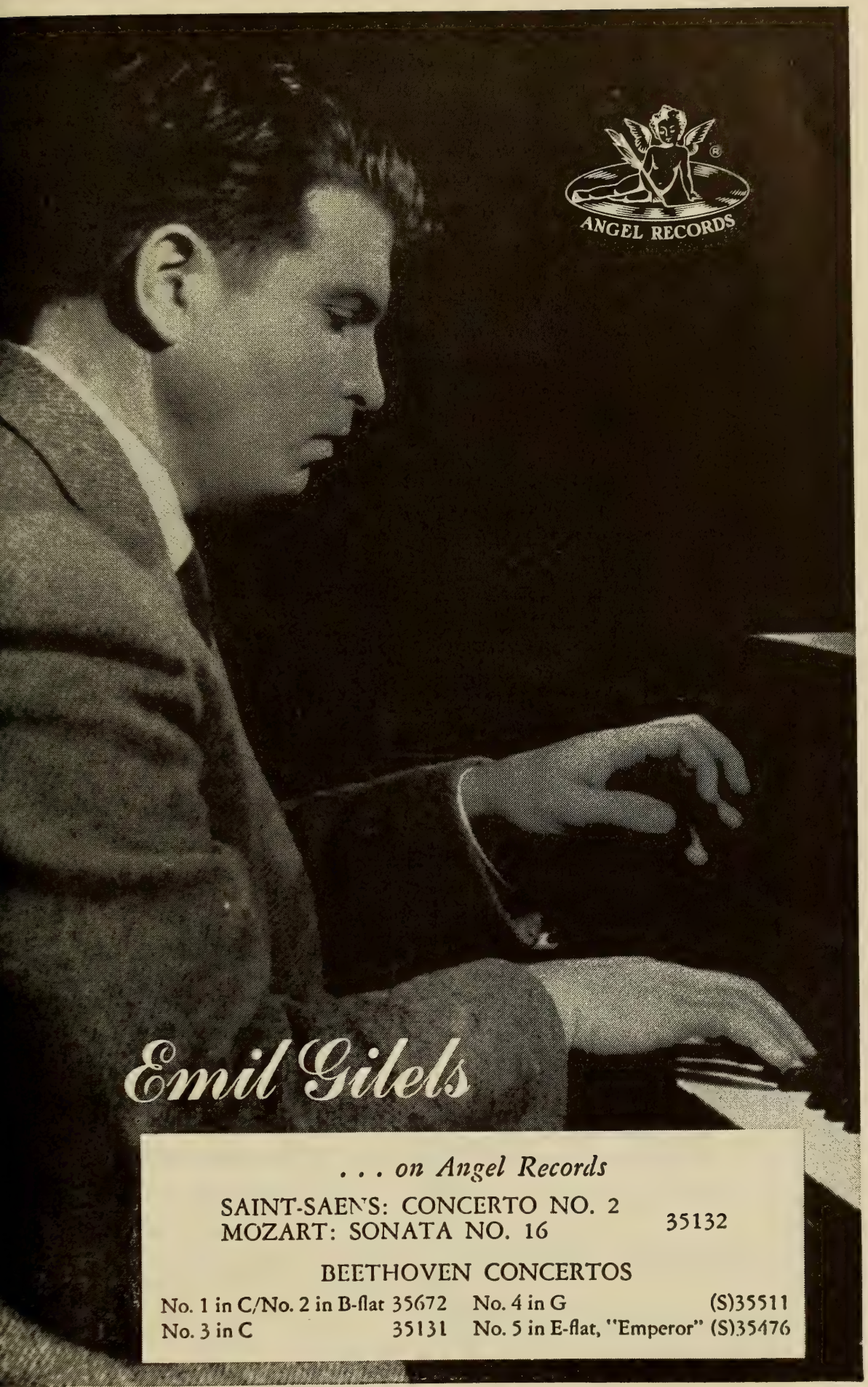
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talented Polish family of Godebski, was married in turn to Thadée Natanson, the founder of the *Revue Blanche,* Alfred Edwards, a Parisian of wealth, and José Maria Sert, the Spanish artist. She surrounded herself with the liberal poets, painters, writers and musicians in the Paris of her epoch, the latter notably including Satie, Stravinsky, Diaghileff and Ravel.

Mme. Sert calls Ravel "one of the few whose quarrels with Serge [Diaghilev] were never provoked by money. His score for *Daphnis and Chloe,* rather uneven but containing ten minutes of such exquisite music that they alone would be enough to ensure a composer immortality, did not achieve, in spite of excellent *décors* by Bakst and first-rate choreography by Fokine, the success which it incontestably deserved. This was simply because it was produced during the same season as the *Faun,* which monopolized the attention of the audiences and the critics. *Daphnis,* therefore, was from the first not regarded as the 'hit' of the season, and underwent laborious modifications.† So that when, in 1920, Ravel was again asked to collaborate with Serge, he did so not without apprehension. His new work, which in

† Diaghilev's omission of the off-stage chorus in the London production became a point of sharp dispute between the two.

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the end was never performed by the *Ballets Russes,* bore the original title of *Wien.* (It is now famous under the name *La Valse.*)

" 'Many thanks for your reassuring letter (Ravel wrote to me). However, I believe my anxiety to be legitimate: poor *Daphnis* had a lot to reproach Diaghilev with. I admit that he could say the same for me and that few works have caused more complications, but he too was not without blame.

" 'Now, let us talk of *Wien* — . . . beg pardon, it's now going to be called *La Valse.*

" 'I must ask you to forgive me, but I don't know if Serge is in Paris, and as you know he never answers my letters.

" 'My choreographic poem will no doubt be finished, even orchestrated at the end of this month, and I will then be able to let Diaghilev hear it.

" 'But I would much prefer if he could wait till the middle of February. At that time I shall be compelled to spend several days in Paris (two first performances at *Pas-de-loup,* and other things). I would thus be there for about ten days and would come quickly to work. . . . Baton expects me to fix a date. . . .'

"Baton did not rehearse for the Ballets. *La Valse* failed to find

Allegro ma non troppo

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favour with Serge (not from the musical point of view, but over the lack of possibilities it could offer a choreographer). He considered it a ravishing waltz, but declared that the subject did not lend itself to any scenic development. He did not see what he could make of it from the production point of view. He was totally uncompromising in all that concerned his productions; considerations of previously commissioned works, or even wounded pride, had no effect on him at all. This meant a quarrel with Ravel.

"Shortly before his death in 1929 he tried to make peace with a composer whom he both admired and respected. But he died without having had the opportunity for a gesture of reconciliation. The Ravel case is one of the rare ones in which money was not at the bottom of the trouble."

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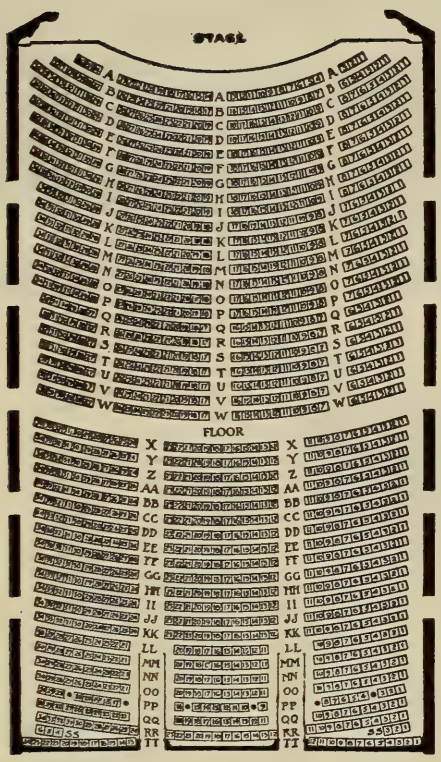
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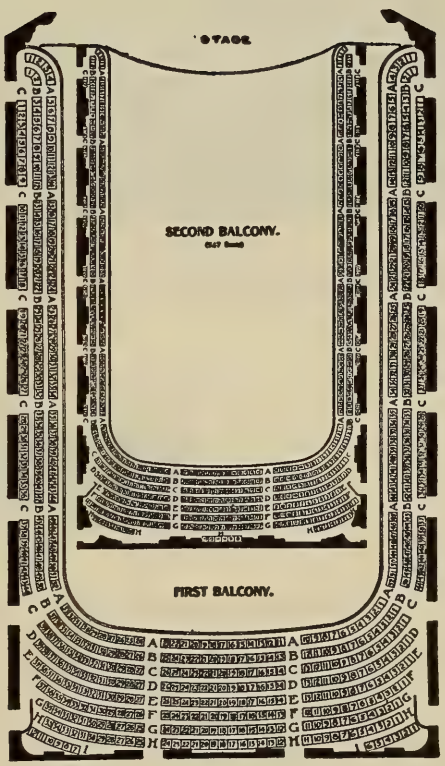
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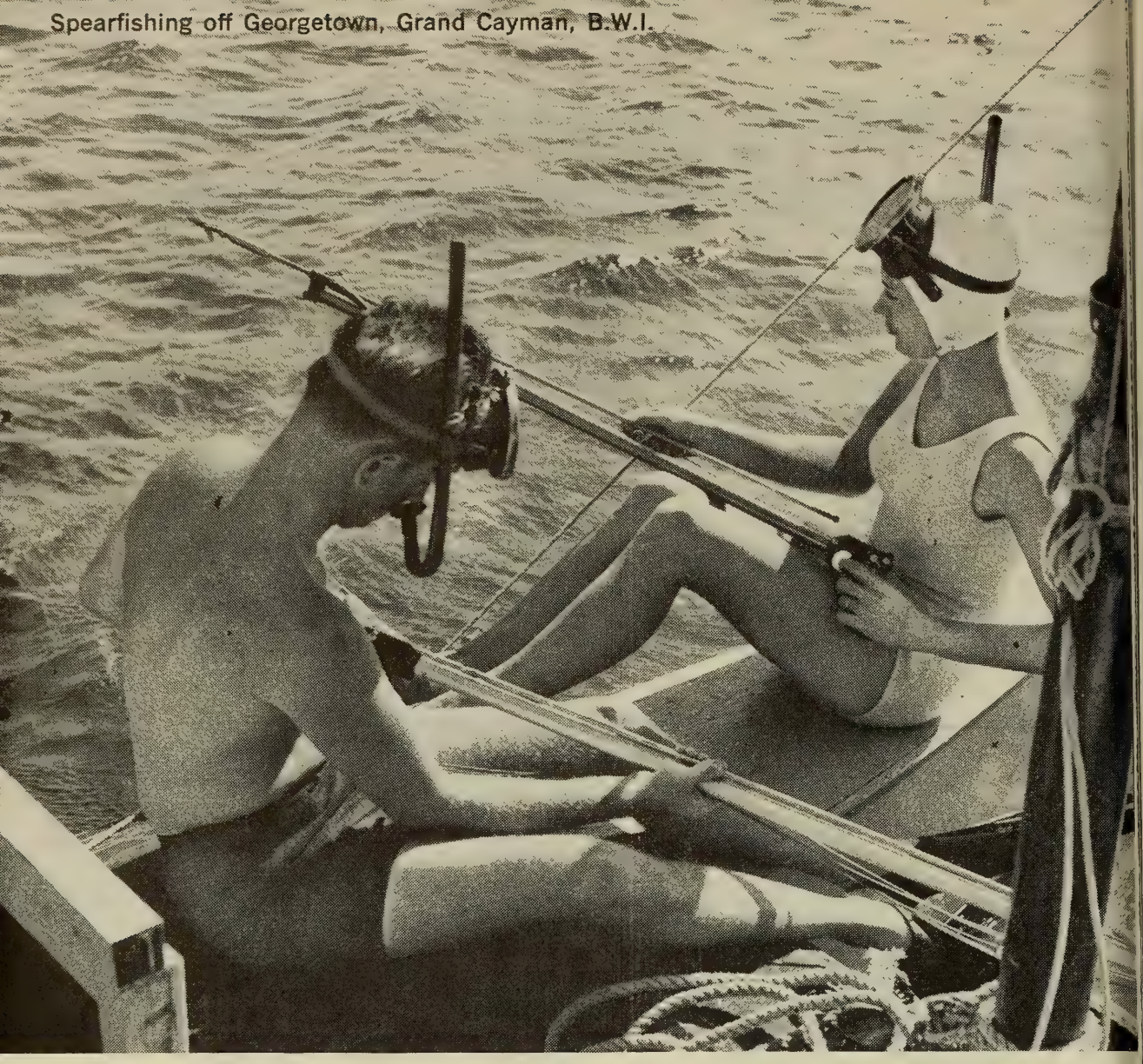
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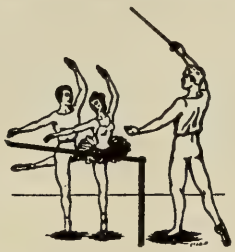
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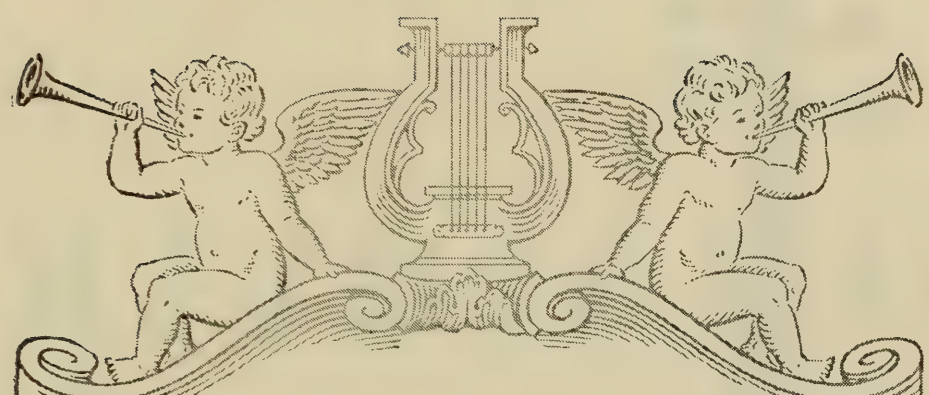
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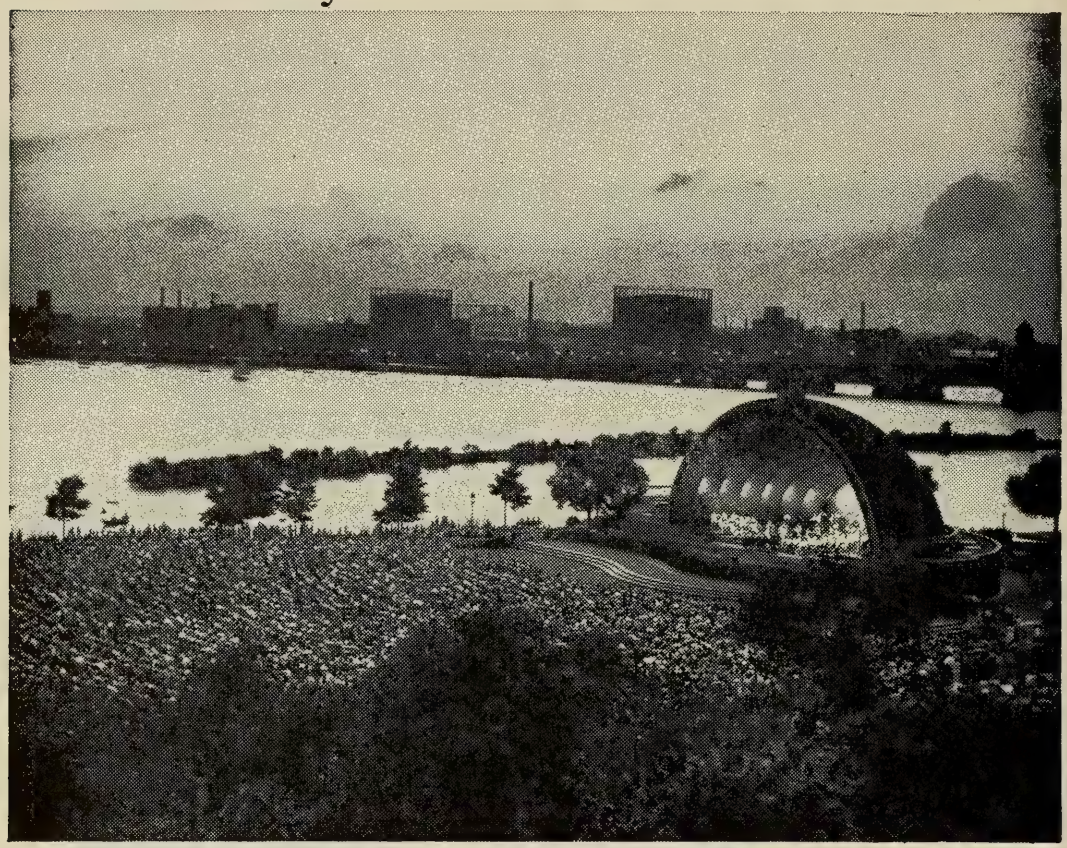
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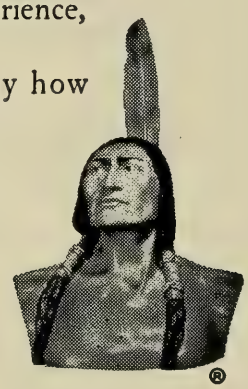


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CONTENTS

Program 9

NOTES

Rossini (Overture to "L'Italiana in Algeri") . . 11
Ghedini (Sonata da Concerto) . 20
Tchaikovsky (Symphony No. 2) . 28

ENTR'ACTE

How to Write an Overture (*Spike Hughes*) 32

NOTES

Verdi (Three Sacred Pieces) . . 42

WATERCOLORS

The exhibition in the Gallery is loaned by the Boston Society of Watercolor Painters.

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THE GUEST CONDUCTOR

Carlo Maria Giulini was born in 1914 in Barietta, an ancient and historic city on the Adriatic coast in the south of Italy. He studied at the Academy of Santa Cecilia in Rome, and took a course in conducting under Alfredo Casella, and later under Bernardino Molinari at the Chigi Academy in Siena. He was engaged by the Italian Radio (RIA) in 1946 and in 1950 became the conductor of the orchestra of *Radio Milano.*

Through the past nine years his principal activities have been with La Scala opera in Milan. The performances directed by him there include: Monteverdi's *L'Incoronazione di Poppea,* Stravinsky's *Les Noces* (in its first Italian stage performance), Bartók's *Bluebeard's Castle,* Rossini's *La Cenerentola,* and *L'Italiana in Algeri.* He has conducted at numerous festivals throughout Europe. He made his American debut conducting the Chicago Orchestra in 1955, and returned to this country in the autumn of 1960 as conductor of the Israel Philharmonic Orchestra. Mr. Giulini is now conducting in Boston for the first time.

• •

BRUNO WALTER

The death of Bruno Walter on February 17 was especially sorrowful news to those who remember him as Guest Conductor of this Orchestra during his busy career. Indeed, he was the first to lead the Orchestra as "Guest" other than composers (Strauss, d'Indy, Bloch) who had been invited to present their own

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works. The first occasion was on March 30–31, 1923, when Bruno Walter gave us a "Romantic" program of Weber, Mozart, Beethoven, and Strauss (with Artur Schnabel as soloist). He conducted three pairs of concerts in January and March, 1947, when Bruckner's Ninth Symphony and Mahler's Fourth were among the memorable performances.

• •

TWENTY YEARS OF THE VOICE OF AMERICA

Saturday, February 24, marked the twentieth anniversary of the Voice of America, that important part of the United States Information Agency which has carried here and abroad radio broadcasts in an effort to convey "America's desires and aspirations for a peaceful, prosperous world under freedom." The Voice of America and the Boston Symphony Orchestra have cooperated through these years, as many concerts have been taped and sent to distant parts. The summer activities of the Berkshire Music Center at Tanglewood have often been described in taped interviews with visiting foreign students and members of the faculty, speaking to their own countries.

• •

NEW TRUSTEES ELECTED

Two new members, Mrs. James H. Perkins and Mr. Abram Berkowitz, have been elected to the Board of Trustees of the Boston Symphony Orchestra. Mrs. Perkins has long been prominent in the civic affairs of Greater Boston, and is a member of the Executive Committee of Children's Hospital. She is the first woman to serve on the Board.

Mr. Berkowitz is a member of the law firm of Ropes and Gray, and a director of several corporations. He is a trustee and ex-president of Beth Israel Hospital, likewise of Temple Ohabei Shalom and the Combined Jewish Philanthropies of Greater Boston. He is a Fellow of Brandeis University and a member of the Visiting Committee of the Harvard Medical School.

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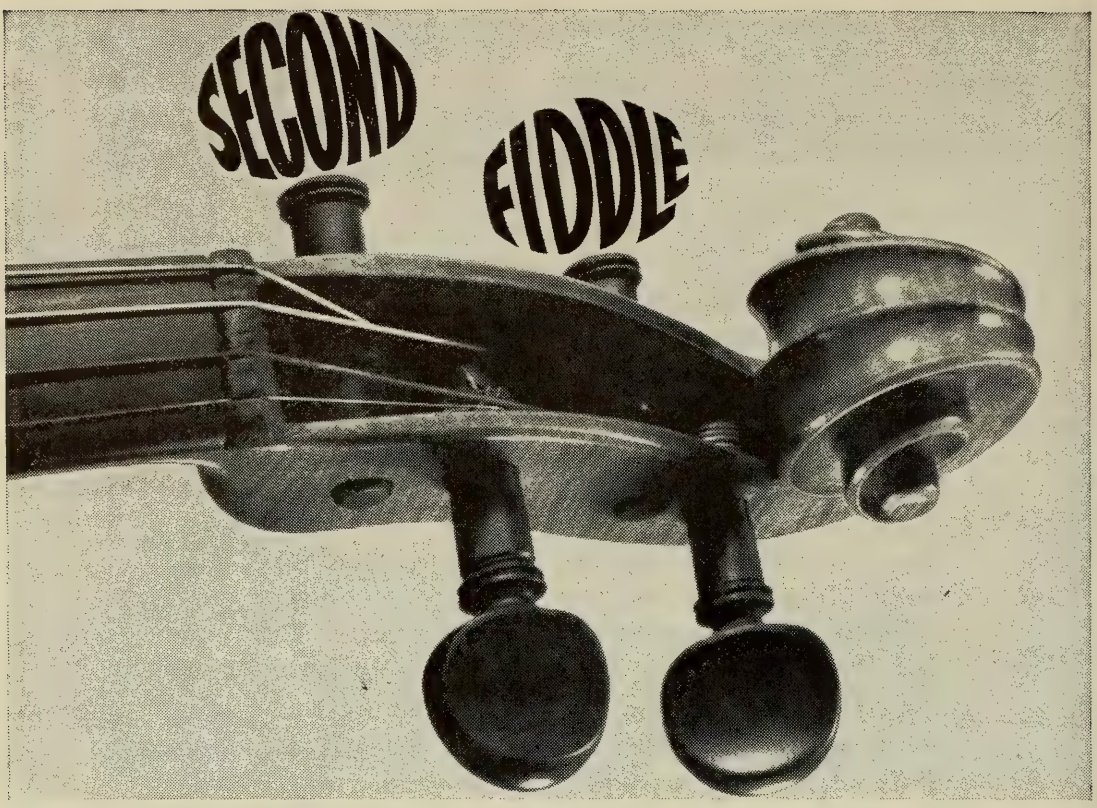
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ROSSINI . . . . . Overture to "L'Italiana in Algeri"

GHEDINI . . . . . Sonata da Concerto, for Flute, Strings and Percussion

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TCHAIKOVSKY . . . . . Symphony No. 2, in C minor, *Op.* 17

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II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

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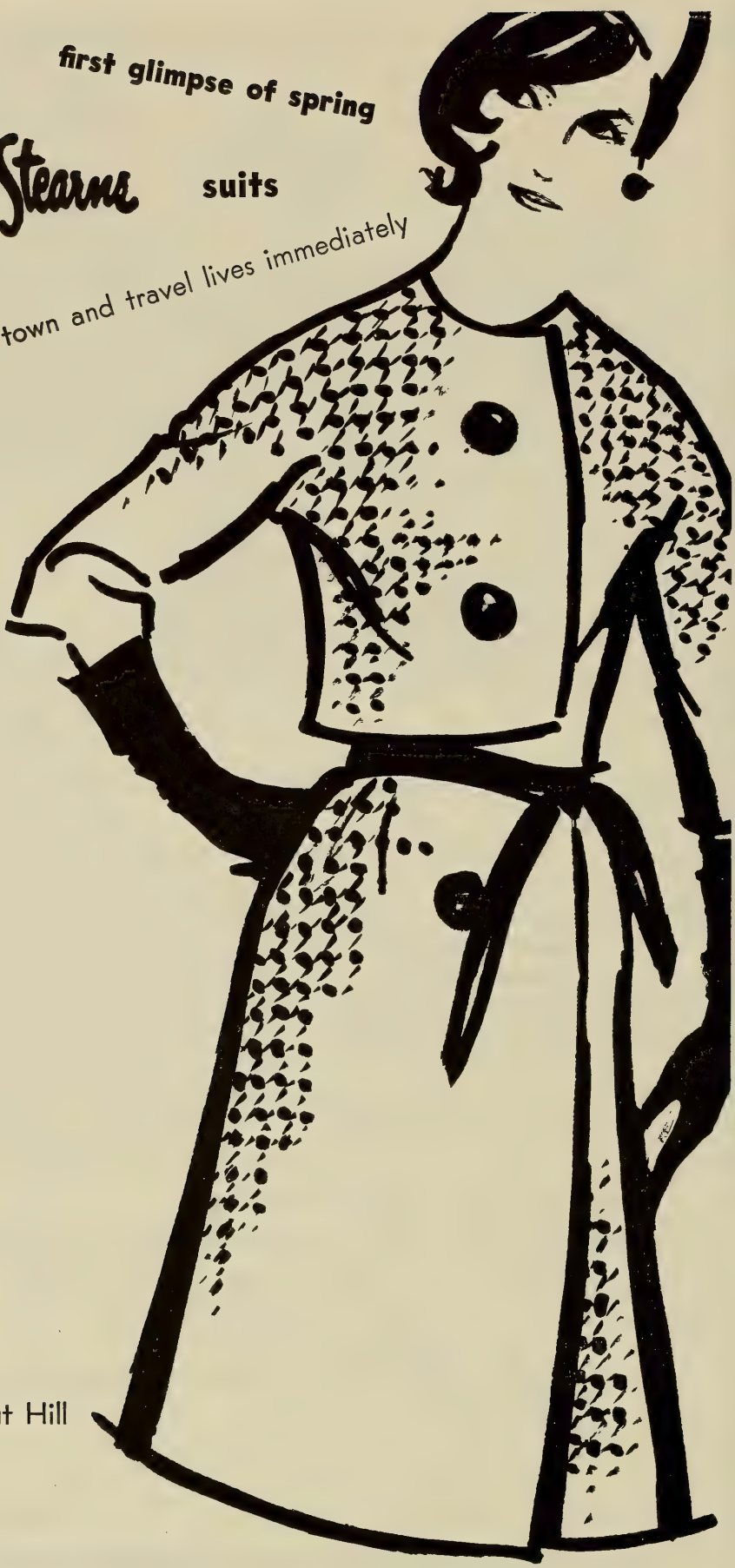
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OVERTURE TO *"L'ITALIANA IN ALGERI"*

By GIOACCHINO ROSSINI

Born in Pesaro, Italy, February 29, 1792; died in Passy, France, November 13, 1868

L'Italiana in Algeri ("The Italian Woman in Algiers"), opera buffa to a libretto by Anelli, was first performed in Venice May 22, 1813. The opera had its first American performance in New York City, November 17, 1832, by the Montressor Company in the Richmond Hill Theatre at the corner of Varick and Charlton Streets, on the site which Philip Hale remarks "was once Aaron Burr's country seat." The opera was produced by the Metropolitan Opera Company on December 5, 1919. The Overture was performed at the concerts of this Orchestra December 30–31, 1921, under the direction of Pierre Monteux, and March 24–25, 1950, under the direction of Richard Burgin.

ROSSINI, aged twenty-one, made his first great success in opera buffa with *L'Italiana in Algeri,* and followed it a year later with *Il Turco in Italia,* a fiasco so far as history is concerned, but more familiar hereabouts. Pitts Sanborn once amusingly noted in the programs of the New York Philharmonic Symphony Society that the first performance of *L'Italiana in Algeri* "took place in Venice on the very day of Richard Wagner's birth at Leipzig – Richard Wagner, who, on February 13, 1883, was to die in Venice as Rossini had done at Passy on November 13, and some insist there is no divinity in dates and numbers!"

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"When Rossini wrote *L'Italiana in Algeri,*" according to Stendhal in his life of the composer, "he was in the flower of his genius and his youth; he had no fear of repeating himself, he was not trying to compose *strong* music; he was living in that amiable Venetian country, the gayest in Italy and perhaps in the world. The result of the Venetian character is that the people want above all in music agreeable songs, light rather than passionate. They were served to their hearts' desire in *L'Italiana;* never has a public enjoyed a spectacle more harmonious with its character, and of all the operas that have ever existed this is the one destined to please the Venetians most." Travelling in Venetia in 1817, Stendhal adds, he found they were presenting *L'Italiana* at the same time in Brescia, Verona, Venice, Vicenza, and Treviso.

The libretto, Francis Toye points out, is based on the legend of the beautiful Roxelana, the favorite slave of Solomon II, and had already been set by Luigi Mosca. It bears, he truly says, no conceivable relation to life in Italy, Algeria, or anywhere else. It does suggest, however, the plot of Mozart's *Entführung aus dem Seráil,* and neither the one nor the other is the less entertaining because of the palpable unreality.

"Beyond a doubt here was the best and most important opera buffa libretto that Rossini had yet handled, and he made the most of his opportunities. 'L'Italiana in Algeri' is certainly the third, possibly the

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second, best light opera he ever wrote. Though there are still traces in the score of Cimarosa, Haydn, and Mozart, the flavor of the whole is unmistakably Rossinian, for here, for the first time, we feel the irresistible appeal of the great laugh that Rossini brought into music.

"The outstanding feature of *L'Italiana* is the impression it gives, as an entity, of spontaneity, freshness, and, above all, gayety. Indeed, the succession of so many numbers tripping along, one after the other, in so sprightly and impertinent a fashion is its special charm."

Angelo Anelli, whose libretto had been set by Luigi Mosca in 1808, was using an old legend, but probably owed more than a little to *Die Entführung aus dem Seráil* by Mozart, whom, incidentally, Rossini never failed to praise. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II,** one of his *Contes Moraux,* published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom with the facile, insipid complaisance of the slaves of his harem, who are nothing more than *"machines caressantes."* He causes to be captured a European girl with intelligence, independence and a spirit of her own, by the name of Roxelane. Her impudence and complete disregard of every custom of abject obedience intrigues and

* This tale was done into an English farce by Isaac Bickerstaff, about 1827, called *A Sultan,* or *A Peep into the Seraglio.*

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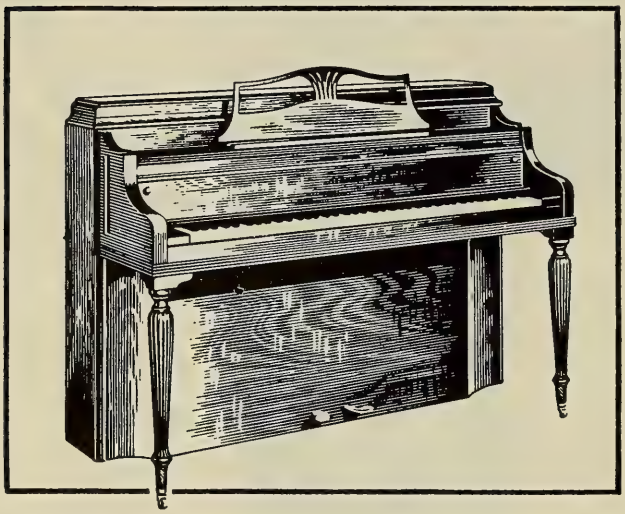
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wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks — *"Est il possible qu'un petit nez retroussé renverse les loix d'un empire?"*

This kind of piquant rebellion by Western womanhood found its way into Mozart's Constanze, an English girl, and Rossini's Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

Leigh Hunt, reviewing the first English performance of *L'Italiana in Algeri,* wrote that its merits "are, generally speaking, of a piece with those of *Il Barbiere;* that is to say, there is more animal spirit than intellectual, and good compilation than novelty. The author seems to delight in expressing a precipitate and multitudinous mirth; and sometimes works up and ferments a passage, and pours in instrument upon instrument, till orchestra and singers all appear drunk with uproariousness, and ready to die on the spot. He carries this feeling, we think, to a pitch of genius, and even to something exclusive, and peculiar to himself; nor does it hurt perhaps the general effect and character of this



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species of talent, that nothing seems to come amiss to him, when he gives way to it — old or new, masterly or indifferent. He is like a wit fond of punning and intoxicated with social enjoyment. Old jokes and new, his neighbour's and his own, all run merrily through his hands. His good things exalt the occasion; and the occasion, in return, does as much for his bad."

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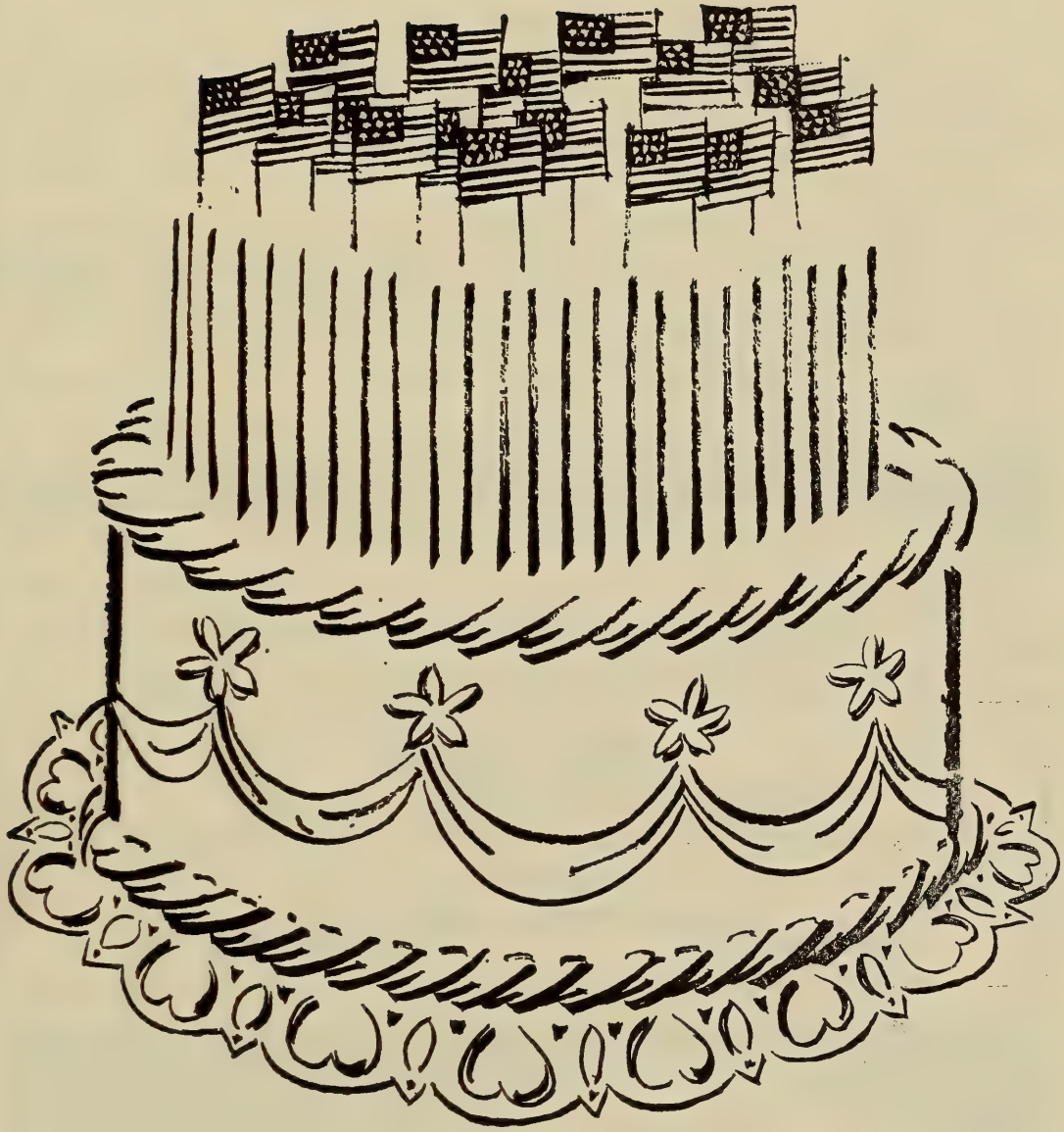
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SONATA DA CONCERTO, FOR FLUTE, STRINGS AND PERCUSSION

By GIORGIO FEDERICO GHEDINI

Born in Cuneo, Italy, July 11, 1892

Ghedini's Concerto in the form of a sonata was first performed at the Twenty-first Festival in Venice September 28, 1958, when Severino Gazzelloni was the flutist. The orchestral part of the work is scored for strings and percussion only, as follows: timpani, military drum, bass drum (played with a roll), cymbals and suspended cymbals, triangle, bells and celesta. The score is dedicated to Severino Gazzelloni.

THE score of the Sonata da concerto is composed for strings and percussive instruments, using no winds other than the solo, the percussion consisting mainly of soft drum rolls until the last movement. The first movement (lentamente) opens with a long passage for the flute unaccompanied and pianissimo, which is followed by a section for the string orchestra alone in full voice. The flute then enters to play an ornate melody in the high register over the strings. The adagio section is in 12/8, in which for the most part the strings accompany the flute with repeated chords, as indicated by that signature. The swift final vivace e leggiero brings into play the more colorful percussion instruments. This finale (the three movements are played without break) starts in a triple pianissimo in the low strings, but with a swift

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running figure in which the flute soon joins. The movement reaches a climax and drops to pianissimo.

Ghedini studied at the Conservatory Giuseppe Verdi in Turin and at the Liceo musicale in Bologna from which he graduated in 1911, having studied with M. E. Bossi. He is not only a composer, but a versatile performer, playing the piano, the organ and the cello. He has taught composition at the conservatories of Turin, Parma, and Milan, and is the Director of the latter. He has composed the one-act opera *L'Intrusa, Maria d'Allesandra* (1937), *Re Hassan* (1939), *La Pulce d'oro* (1940), and since the war *Le Baccanti* (1948) and *Billy Budd* (1949), based on the novel of Herman Melville.

Architetture (1941) was performed at the Boston Symphony concerts on April 27–28, 1951.

There is also the *Concerto dell' albatro,* after Melville's *Moby Dick* (1945), Piano Concerto (1946), *Musica Notturna* (1947). He has composed since 1947 concertos for two pianos, violin, flute and violin, two cellos. There are also works for chamber groups and songs. He has composed a considerable amount of choral music, and has made editions and transcriptions of music by Frescobaldi, Bach, Schütz, Gabrieli and Monteverdi.

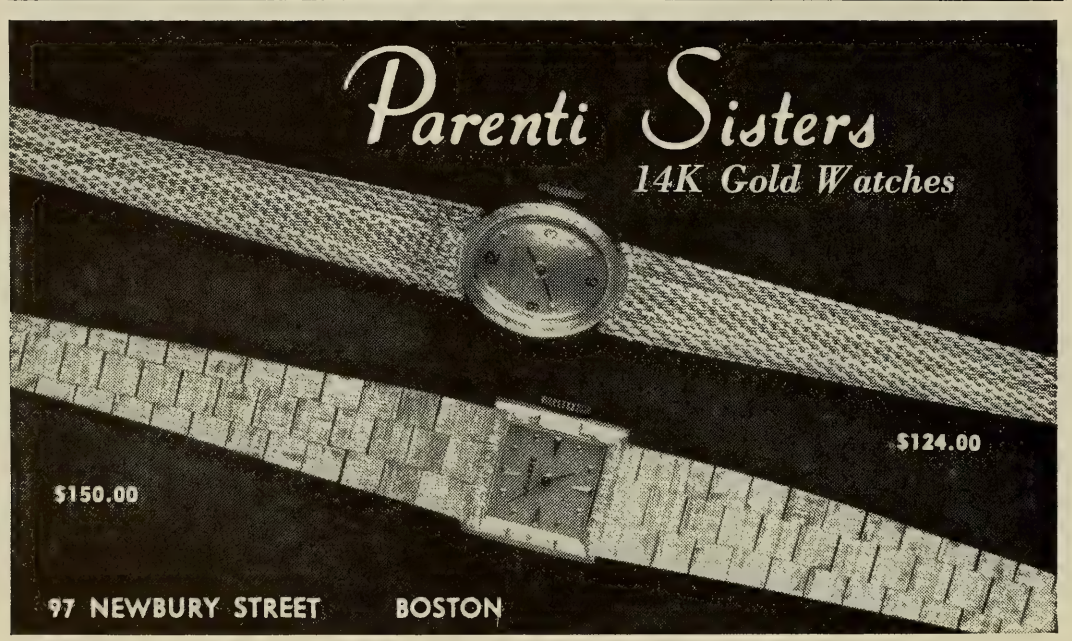
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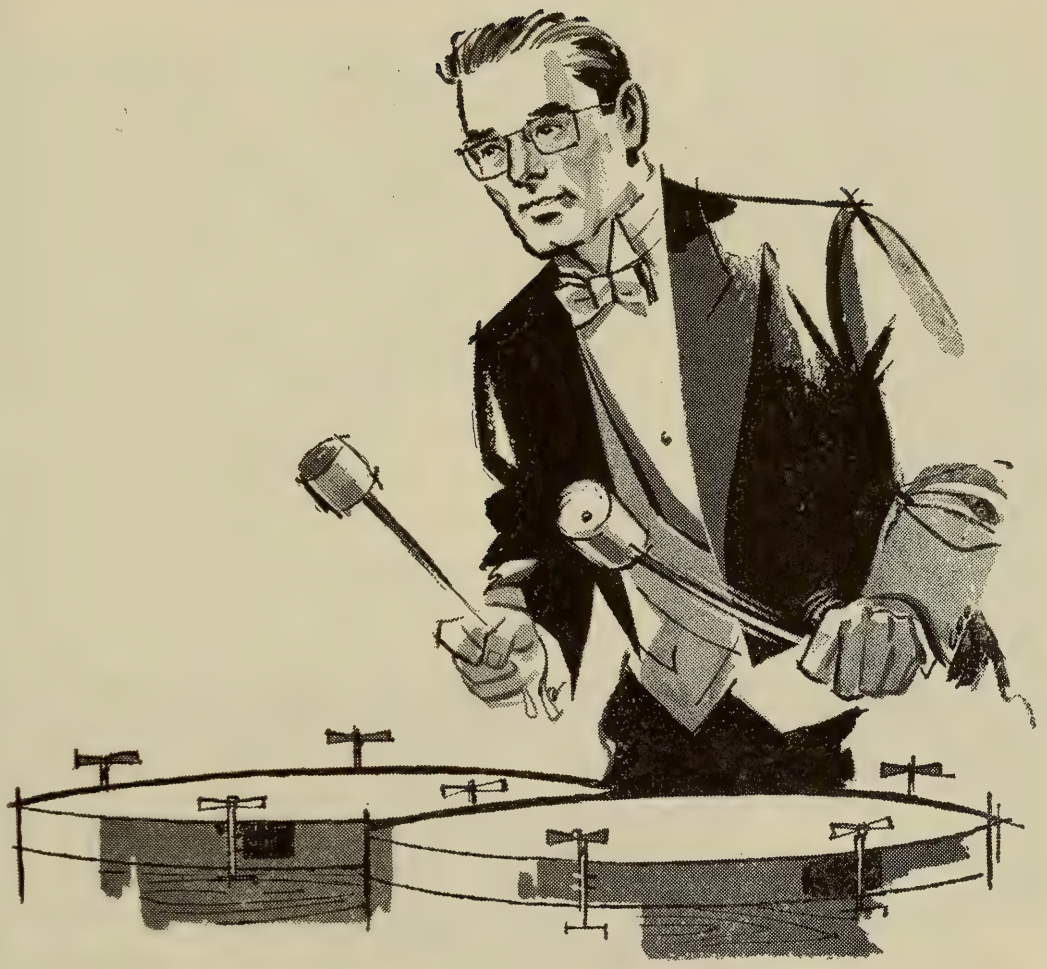
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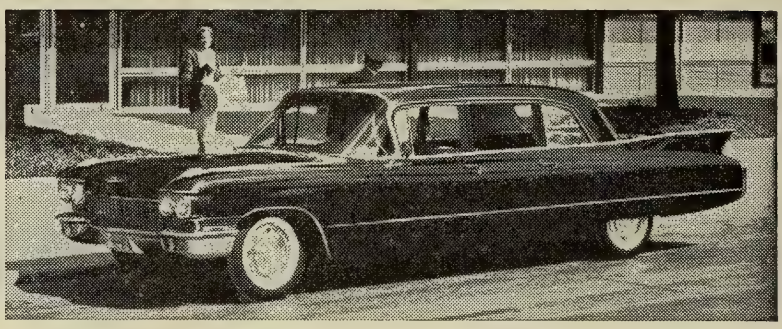
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Guido M. Gatti has described the character of Ghedini's music in the new Grove's Dictionary:

"Ghedini's position among Italian musicians and the course of his career as composer are singular. Up to a certain point, and until about the end of 1936, he was considered a conservative musician, gifted with a strong artistic temperament and exceptional technical endowments, but using a technique which at that time outweighed his imagination, his works reflecting less of a decided personality than of a great variety of influences. But a new departure in Ghedini's manner may with sufficient accuracy be discerned from the date given above, after which he is seen to be no longer bound by certain technical procedures and to express himself in a language of his own and with an individual poetry. This is especially true of several of his symphonic works, among which the *Concerto dell' Albatro* (1945), inspired by an incident in Herman Melville's 'Moby Dick,' was particularly successful. . . . At the same time the composer does not renounce a certain vein of roman-

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ticism, which manifests itself in his choice of words for musical setting as well as in an attitude of mysticism and lay Catholicism that is neither ostentatious nor apologetic.

"As regards Ghedini's harmony, it may be said to show him as an 'independent' not wedded to any system of polytonality or twelve-note procedure. The structure of his recent works is always determined by a close polyphony and a disciplined counterpoint which relates them in some ways to that of modern pictorial abstractness (*Architetture* for orchestra)."

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Born in Votkinsk in the Government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaikovsky composed his Second Symphony in 1872, and dedicated it to the Imperial Musical Society of Moscow, by whom it was first performed under the direction of Nicholas Rubinstein, February 7, 1873. The first American performance was given in New York by the Symphony Society in 1883. The same orchestra brought the symphony to Boston in the season of 1891–92. The symphony was first performed at the concerts of the Boston Symphony Orchestra: February 12–13, 1897, when Emil Paur was the conductor, and has been since performed January 17, 1941, under Igor Stravinsky, November 2, 1945 and February 2, 1948, under Richard Burgin.

The score calls for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals and strings.

IT WAS in June of 1872 at Kamenka that Tchaikovsky began to write his Second Symphony.

Tchaikovsky visited St. Petersburg in the first week of January (1873) and called upon Rimsky-Korsakov with his score under his arm. The Petersburg circle were charmed with the earnest young composer from Moscow. Rimsky-Korsakov and his bride of a few months were particularly enthusiastic, and Mme. Rimsky-Korsakov, who was an excellent pianist, implored him to arrange the Finale for four hands. The

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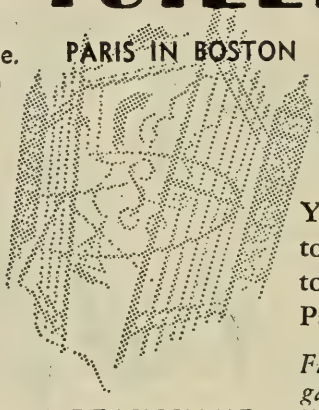
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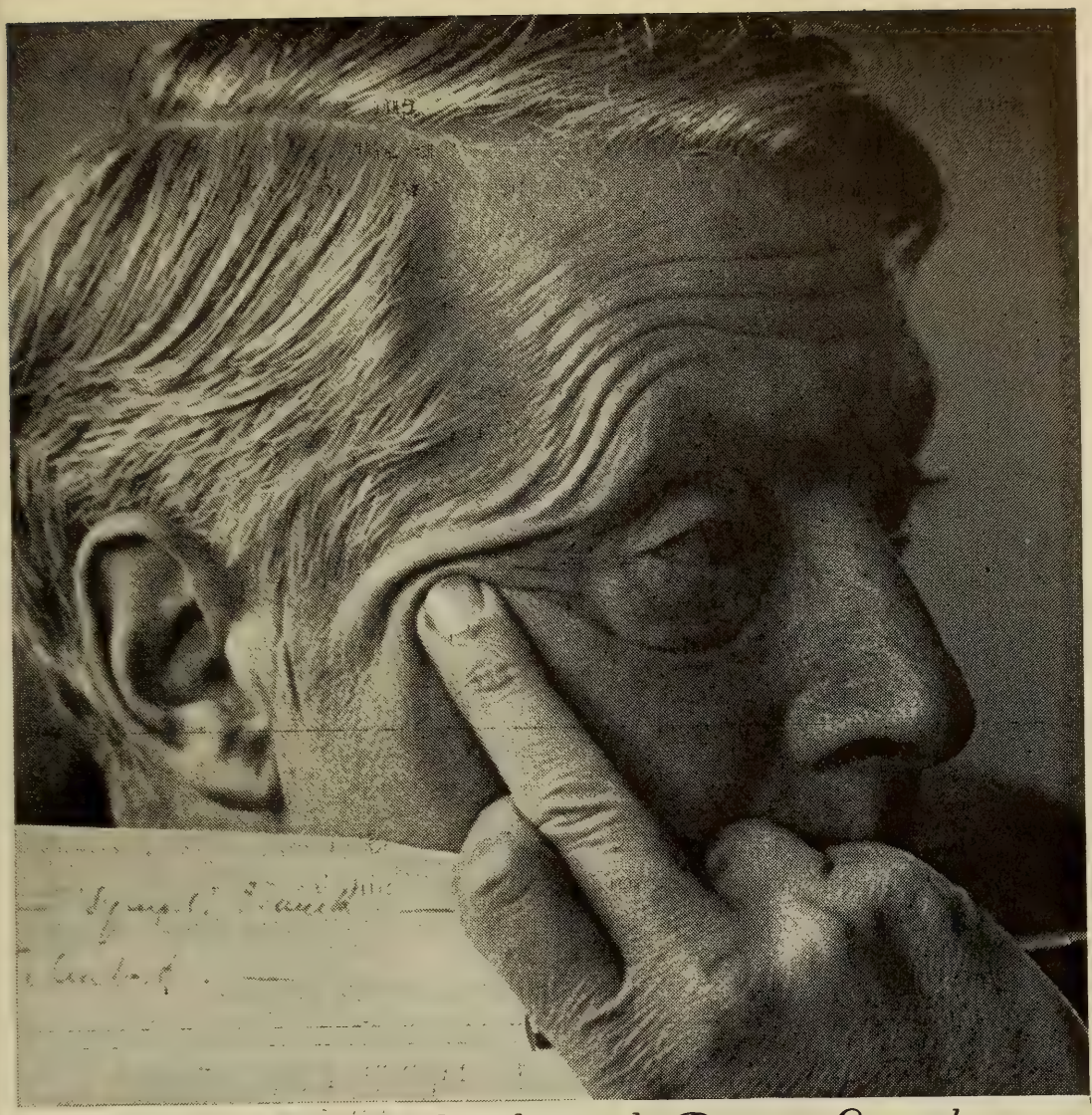


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enthusiasm of the "Invincible Band" over the Finale in particular was no doubt due to the fact that the composer, by using a Little Russian folksong as the main theme, was leaning definitely in their direction.

The "Little Russian" Symphony, as it was sometimes called, made its way to St. Petersburg a year later, where it was performed on March 9, 1874, under Napravnik. It was applauded as before.

But Tchaikovsky kept the symphony long in mind as a subject for revision and in Rome in 1879, having composed his Fourth Symphony, he found time at last to go over his score, which he had sent to his publisher Bessel seven years before, but which had never been published. "If I succeed in working steadily in Rome," he wrote Mme. von Meck from Paris (December 15, 1879), "I shall make a good work out of my immature, mediocre symphony."

The Second Symphony in its new form was brought out at a concert of the Musical Society in St. Petersburg, February 2, 1881, yet not one of the reviewers noticed that the score had been fundamentally rewritten.

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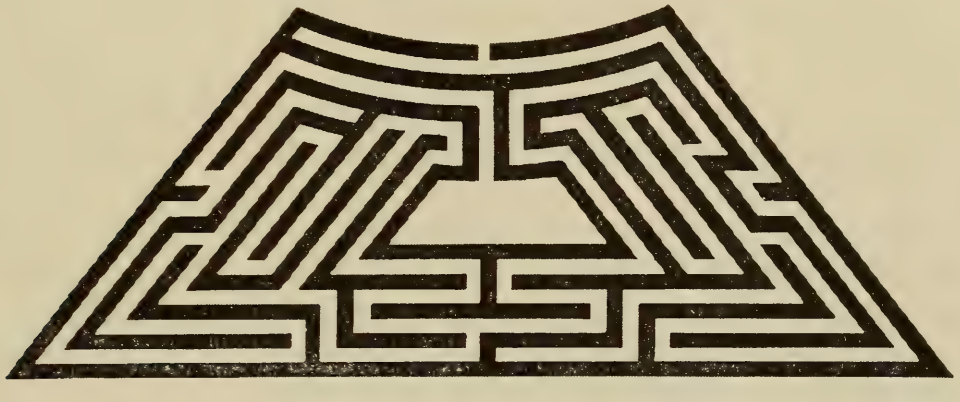
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HOW TO WRITE AN OVERTURE

The Rossini Recipe

By Spike Hughes

(*Musical Times,* London, May, 1956)

When I was in Naples last year, I came across a piece of charmingly characteristic Rossiniary which I do not think is at all widely known.

It is an account, published in a Neapolitan paper of 1848, of the correspondence between the composer and an unspecified gentleman whom *Il Folletto* ("The Imp"), in its issue of 26 October 1848, introduces as one who, having heard Rossini, "frequently spoken of," secretly wrote to the *illustre maestro* in the following terms:

"My dear sir,

"You have the general reputation of being a maestro who is great, obliging and an epicure. To the epicure I send herewith a terrine of *pâté de foie gras de Strasbourg;* to the great and obliging *maestro* I

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address the hope that he will be gracious enough to grant my request to help one of his future rivals. I have a nephew who is a musician and does not know how to write the overture to the opera he has written. Would you, who have composed so much, please be so kind as to let me know your recipe? If you were still concerned with the joys of applause my request might perhaps be indiscreet, but now that you have renounced all claims to glory, you should no longer be jealous of anybody.

"I am, dear Signor Rossini, yours, etc."

Rossini, living at that time in retirement in Bologna, was clearly touched by the present of a terrine of the all-important constituent of the *tournedos Rossini* and replied by return of post and in terms of almost equally florid formality:*

"I consider myself greatly flattered, *o signore,* by the preference you show for my recipes over those of my colleagues in your concern for the embarrassing position in which your nephew finds himself. But first of all I must tell you that I have never written anything unless there was no possible means of avoiding it. I do not understand what pleasure can be derived from giving oneself a headache, getting cramp in one's hand and developing a fever merely to amuse a public whose greatest

* This letter in far briefer form was published by Sylvestri (*Della vita e delle opere di Gioacchino Rossini*) in 1874 and repeated verbatim in the letters edited by G. Mazzatinti in 1902. Sylvestri had taken the letter from the Pall Mall Gazette in 1874. Its authenticity cannot be proved (and it has been doubted). One may at least assume that Rossini would in any case have been pleased to be credited with it.



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delight is to be bored stiff by every effort to entertain it. I am not and never have been in any way a champion of the right to work, and I find that the most beautiful and precious of all human rights is that of doing nothing. I am able to indulge in this since acquiring, not thanks to my operas but to one or two happy financial speculations to which (without my knowledge) I was made a party, the incomparable privilege, the right *par excellence,* the right above all rights: that of doing nothing. If, then, I have any really practical advice to offer your nephew, it is to emulate me in this rather than in anything else.

"If, however, he still persists in his bizarre and inconceivable idea of wanting to work, then I will tell you the principal recipes which I had to use during the miserable period when I, too, was obliged to do something. Your nephew will be able to choose the one that suits him best.

"First general and invariable rule: Wait for the eve of the first performance before composing the overture. Nothing is better for inspiration than necessity, the presence of a copyist waiting for your work, sheet by sheet, and the sinister spectacle of the impresario tearing his hair in desperation. All true masterpieces in this form have always been written in this way. In Italy, in my time, all impresarios were as bald at thirty as the palm of your hand.

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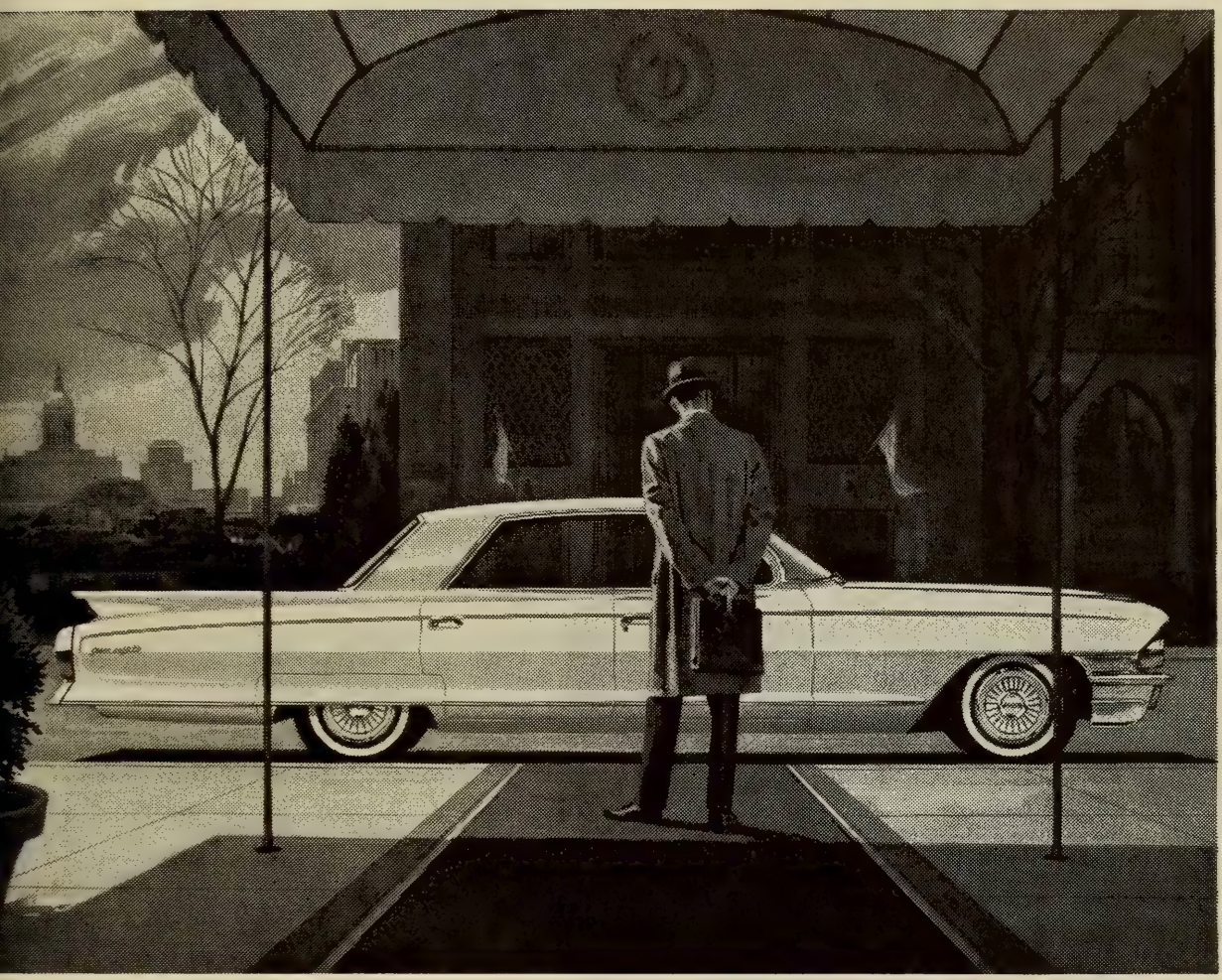
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"Second recipe: I wrote the overture to *Otello* in a small room in Barbaja's palace in Naples, where the fiercest and baldest of all impresarios locked me in by force, with a plate of boiled macaroni swimming in water and with no seasoning, threatening that I should not leave the room alive until I had finished the last note of the overture. You can try this recipe on your nephew, but, whatever happens, don't let him smell the delicious smell of the *pâté de foie gras de Strasbourg* – this kind of delicacy is suitable only for composers who do nothing, and I thank you very much for honouring me with the present you have sent me.

[The overture to *Otello* which Rossini wrote in such depressing circumstances is one of the gayest – and, one must admit, least appropriate – of his overtures; though it became less so, perhaps, after the happy ending had been thoughtfully added to the opera after the original Naples première. It is an item enterprising conductors might well add to their repertory without doing anybody any harm.]

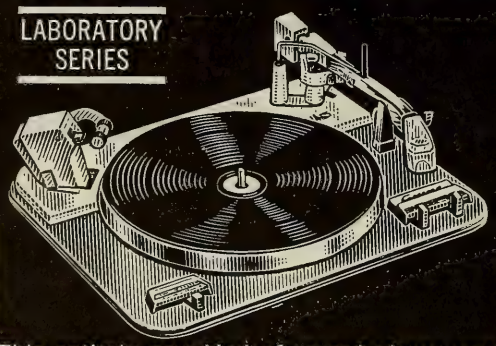
"Third recipe: I wrote the overture to *La gazza ladra* not on the eve but on the very day of the first performance, up under the roof of La Scala in Milan, where I was sent by an impresario just as bad and almost as bald as Barbaja, and watched over by four stagehands. This quartet of executioners had been ordered to throw my overture, phrase

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by phrase, out of the window to the copyists in the courtyard below, who then delivered the parts to the first violin to rehearse. In the event of there being no pages of music to throw into the courtyard, the barbarians had orders to throw *me* to the copyists. The loft of your house, dear sir, could be used for the same purpose in the case of your nephew. God forbid that he should ever suffer any bigger falls.

[Rossini's little pun there was the use of the word *"caduta,"* which in Italian means "fall" but also — in the theatrical sense — a "flop."]

"Fourth recipe: I did better with the overture to *The Barber of Seville.* I did not write it specially to take the place of the one originally written for this extremely *buffa* opera; instead, I used another, composed for *Elisabetta, Regina d'Inghilterra,* an opera excessively *seria.* The public was enchanted by this solution. Your nephew, who has so far written no overture for his new opera, might well try this and use an overture he has already composed.

[There is no doubt that, for Rossini, the E minor *allegro vivo* tune of the *Barber* overture is very *opera seria* music indeed, and, of course, it had served for an opera even more *seria* — *Aureliano in Palmira* — before it was attached to *Elisabetta.* What I find interesting about that fourth recipe, however, is Rossini's reference to an overture specially written for *The Barber of Seville,* but not used. It is known that he

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did write one, and there has always been a suspicion that, though it was played at the *first* performance of the *Barber,* what we now call the overture took its place almost immediately after that. But, from what Rossini says about it in his letter, it seems that the original was never played at all.]

"Fifth recipe: I composed the overture, or rather the instrumental introduction, to *Le Comte Ory* fishing with a rod, with my feet in the water at Petit-Bourg in the company of M. Aguado, who never ceased, the entire time I was fishing, to talk to me about Spanish finance, which I found indescribably tedious. I do not imagine for a moment, sir, that in similar circumstances your conversation would have anything like the same unnerving effect on the imagination of your nephew.

"Sixth recipe: I found myself in the same sort of nerve-shattering situation when I wrote the overture to *William Tell* in an apartment I occupied in the Boulevard Montmartre. Here, night and day, the queerest characters in the whole of Paris would wander in and out, smoking, drinking, chattering, shouting, bawling in my ears while I went on composing and trying to hear as little as possible. I am certain



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that in spite of cultural progress in France you will neverthless still succeed in finding as many imbeciles in Paris capable of stimulating your nephew in the same way.

[On reflection, perhaps that picture of Rossini's Paris apartment explains a little of how *William Tell* came to be the loudest overture in history.]

"Seventh recipe: In the case of *Mosè* I composed no overture at all, and this is the easiest thing of all. I am quite sure that your nephew could use this final recipe with great success. It is roughly the same as that adopted by my good friend Meyerbeer in *Robert le Diable* and *Les Huguenots,* and it appears that he has found it most satisfactory. I am assured that he has made use of it in *Le Prophète* as well and is full of praise for the efficacy of this recipe.

"With my best wishes for the glory of your nephew and my thanks for the *pâté,* which I found excellent, believe me to be, etc.

Rossini,
ex-composer."

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THREE SACRED PIECES: STABAT MATER DOLOROSA, LAUDI ALLA VERGINE MARIA, AND TE DEUM

By GIUSEPPE VERDI

Born in Roncole near Busseto, Italy, October 10, 1813;
died in Milan, January 27, 1901

Verdi's *Quattro pezzi sacri* (including the *Ave Maria,* which is not being performed at these concerts) were composed at different times and not intended to be performed together. He composed the *Laudi alla Vergine Maria* before his *Falstaff* of 1893, the *Te Deum* in 1895 and 1896, the *Stabat Mater* in 1896–97. These three works were first performed at the *Concerts du Conservatoire* in Paris, April 7, 1898, and in Turin under the direction of Toscanini on the following May 26. The *Stabat Mater* and the *Te Deum* were first performed in Boston by the Cecilia Society December 7, 1898, the *Laudi alla Vergine Maria* by this Society on January 26, 1899.

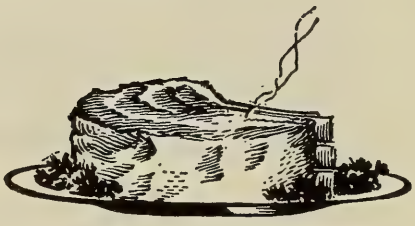
The *Te Deum* was performed to close the Boston Symphony concerts on December 30–31, 1918, when Henri Rabaud compiled a program both religious and patriotic "to celebrate the close of the year of victory."

The *Stabat Mater* calls for four-part chorus and the following instruments: 3 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 3 trumpets, 4 trombones, timpani, bass drum, harp and strings.

The *Laudi alla Vergine Maria* is composed for women's chorus in four parts *a cappella.*

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The *Te Deum* is written for double chorus with four parts in each and the following instruments: 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bass clarinets, 4 bassoons, 4 horns, 3 trumpets, 4 trombones, timpani, bass drum and strings.

THE last thirty years of Verdi's life (he died at 88) were a period of semi-retirement. *Aïda,* composed and produced in 1871, was his twenty-sixth opera, the peak of his worldly success and of his craftsmanship until that time. This seemed to him a good moment to withdraw from the annoyance and bother of negotiations with publishers, impresarios, singers, and not least, censors. He found contentment in the tranquil home life of his Villa Sant' Agatha near Busseto with his dogs, his horses, his flower beds, and his grape culture.

Another artist might at this point have rested on his fame, his considerable earnings, the close companionship of his wife, the warmth of many friendships. With Verdi this was not enough. He was in the possession of powers which were still growing. He was aware that Richard Wagner had changed the whole face of opera. The Italian tradition of set numbers and monodic *bel canto* was undergoing a transformation in Germany. Wagner's was the very opposite of Verdi's custom of tailoring his operas to the expectations of performers and public. Verdi knew that he could enrich his art by Wagner's innovations without being engulfed by them. He also knew that he was now

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in a position to do exactly what he pleased. He could rejoice in his independence, for his reputation had become indestructible.

Fate was to allow him another third of a century, and in the course of these mellow years he was moved to try his hand at two operas without too much concern for what might not be easily apprehended by custom-bound listeners. *Otello* (1887) was the magnificent result of an entirely congenial joint effort with Arigo Boïto. Five years later these two delved into Shakespeare once more, and turned out a masterly work that was even more independent of the Italian operatic tradition. *Falstaff* puzzled many, but could not have failed.

Falstaff was indeed his farewell to the stage. He was then eighty, but vigorous in mind and spirit. In the eight years that remained of his life he wrote *Three Sacred Pieces.** These works, like the *Requiem,* have been criticized for their lay and somewhat theatrical style, but generally praised by those who have realized that the composer treated his sub-

* It was in 1874, three years after *Aïda,* that he had first turned his hand to a large religious work and composed the Manzoni *Requiem.* The *Ave Maria* of 1889 was an exercise built on the notes of an unusual scale.

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jects with a personal awareness of their meaning, and according to his own musical nature rather than in the strict liturgical manner, which would have been expert and correct, but probably lifeless.

When the *Stabat Mater* and the *Te Deum* were performed by the Cecilia Society in Music Hall, Boston, Philip Hale wrote of the then new works in the *Journal,* December 8, 1898: "It is vain and absurd for a man of this generation to ask why Verdi does not write religious music in the style of the old schools, or in that of Bach, or in that of some Protestant *Kapellmeister.* Verdi is a modern of the moderns, who at the same time knows thoroughly all the contrapuntal tricks and devices of the glorious Italian writers for the Church, who flourished before opera was born, or when it was in its cradle. An Italian, a devout Roman Catholic of intensely dramatic spirit, he writes his sacred music as he feels it. Is the *Stabat Mater* not dramatic in subject? Is the *Te Deum* undramatic? But I doubt whether anyone who heard the performance last night will raise this question, which is parochial."

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Dr. Eduard Hanslick, who could be outrageously wrong and is usually quoted for his laughable errors of judgment, could sometimes be apt and to the point. Defending Verdi's religious scores (in this particular case the *Requiem*), he wrote:

"The main thing is that the composer should combine, with a reverence for his task, a consistency with his own character. This testimonial of honesty must be granted to Verdi. . . .

"Verdi, basing his style on the better class of Neapolitan church music, did not neglect the greater resources of his time nor deny the ardent spirit of his genius; like many a pious painter, he introduced his own portrait in the picture he evoked. Religious devotion, too, is subject to change in the modes of its expression; it has its countries and period. What may seem too passionate, too sensuous, in Verdi's *Requiem,* is simply based on the emotional characteristics of his countrymen; and the Italian certainly has a right to ask if he may not address his God in the Italian language."

• •

The *Stabat Mater dolorosa* ("There stood the grieving Mother") is a Roman Catholic church sequence of the thirteenth century, attributed to the Franciscan Jacopone da Todi (c. 1228–1306), and it is still sung

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at the Feast of the Seven Dolours. The text has also been set by Josquin des Prez, Palestrina, A. Scarlatti, Pergolesi, Haydn, Schubert, Rossini, Dvořák, and others.

This depiction of the Mother of Christ before the cross takes a lyrical course with dramatic interjections, in parts almost in the suggestion of an aria. The text is set in continuous form, without repetition. The accompanying orchestra is poignant in coloring, with pulsing, syncopated accents.

Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.
Cujus animam gementem,
contristatam ac dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti!
Quae moerebat et dolebat,
et tremebat, cum videbat
nati poenas inclyti.

Quis est homo, qui non fleret,
Christi matrem, si videret
in tanto supplicio?
Quis non posset contristari,
piam matrem contemplari
dolentem cum filio?

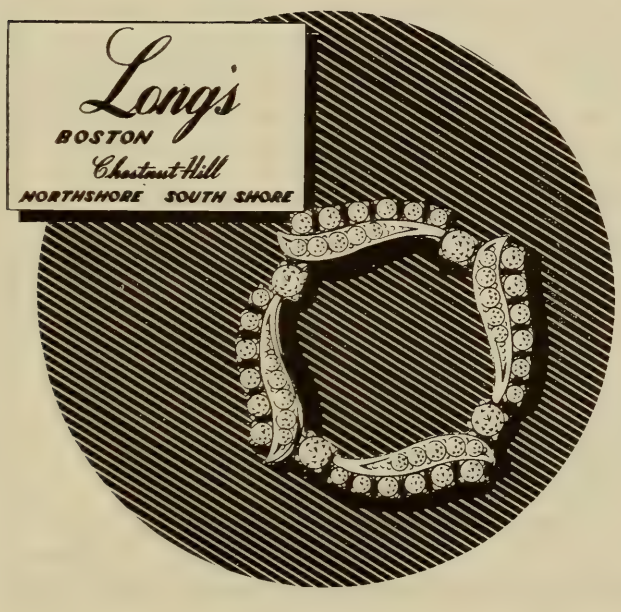
Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagellis subditum.
Vidit suum dulcem natum,
moriendo, desolatum,
dum emisit spiritum.

At the cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.
Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had pass'd.

O, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!
Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

Is there one who would not weep,
Whelm'd in miseries so deep
Christ's dear Mother to behold?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

Bruis'd, derided, curs'd, defil'd,
She beheld her tender child:
All with bloody scourges rent.
For the sins of His own nation,
Saw Him hang in desolation,
Till His spirit forth He sent.



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Eja mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Sancta mater, istud agas,
crucifixi fige plagas
cordi meo valide.
Tui nati vulnerari,
tam dignati pro me pati,
poenas mecum divide.

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare,
te libenter, sociare
in planctu desidero.

Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.
Fac, ut portem Christi mortem
passionis fac consortem
et plagas recolere.

O thou Mother! fount of love!
Touch my spirit from above;
Make my heart with thine accord.
Make me feel as thou has felt;
Make my soul to glow and melt
With the love of Christ our Lord.

Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified.
Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.

Let me mingle tears with thee,
Mourning Him who mourn'd for me,
All the days that I may live.
By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.

Virgin of all virgins best,
Listen to my fond request:
Let me share thy grief divine.
Let me, to my latest breath,
In my body bear the death
O that dying Son of thine.

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Fac me plagis vulnerari
cruce hac inebriari
ob amorem filii.
Inflammatus et accensus,
per te, virgo, sim defensus
in die judicii.

Fac me cruce custodiri
morte Christi praemuniri,
confoveri gratia.
Quando corpus morietur,
fac, ut animae donetur
paradisi gloria.
Amen.

Wounded with His every wound,
Steep my soul till it hath swoon'd
In His very blood away.
Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In His awful Judgment day.

Christ, when Thou shalt call me hence,
Be Thy Mother my defense,
Be Thy cross my victory.
While my body here decays,
May my soul Thy goodness praise,
Safe in Paradise with Thee.
Amen.

— Translation by the Reverend Edward Caswell, M.A.

• •

Laudi alla Vergine Maria is a setting of Dante's Italian text from the last Canto of *Paradiso,* for women's voices *a cappella* in two soprano and two alto parts. The thirty-third Canto, concluding *The Divine Comedy,* is set in Heaven, with "God, angels, and saints." The first seven stanzas are used:

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Umile ed alta più che creatura,
Termine fisso d'eterno consiglio;

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4. Qui se' a noi meridïana face
   Di caritate; e giuso, intra i mortali,
   Se' di speranza fontana vivace.
5. Donna, se' tanto grande e tanto vali,
   Che qual vuol grazia, e a te non ricorre,
   Sua disïanza vuol volar senz'ali.
6. La tua benignità non pur soccorre
   A chi dimanda, ma molte fïate
   Liberamente al dimandar precorre.
7. In te misericordia, in te pietate,
   In te magnificenza; in te s'aduna
   Quantunque in creatura è di bontate.

The following translation is by P. H. Wicksteed in the Modern Library edition:

> "Virgin Mother, daughter of thy son, lowly and uplifted more than any creature, fixed goal of the eternal counsel,
>
> thou art she who didst human nature so ennoble that its own Maker scorned not to become its making.
>
> In thy womb was lit again the love under whose warmth in the eternal peace this flower hath thus unfolded.

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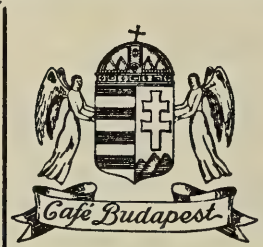
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Here art thou unto us the meridian torch of love and there below with mortals art a living spring of hope.

Lady, thou art so great and hast such worth, that if there be who would have grace yet betaketh not himself to thee, his longing seeketh to fly without wings.

Thy kindliness not only succoureth whoso requesteth, but doth oftentimes freely forerun request.

In thee is tenderness, in thee is pity, in thee munificence, in thee united whatever in created being is of excellence."

• •

The *Te Deum Laudamus* ("We praise Thee, O God") is a hymn of praise, which has wrongly been attributed to St. Ambrose, but was probably written and set by Nicetas (c. 400), Bishop of Remesiana. It has been set by Palestrina, Purcell, Handel, Berlioz, Bruckner, Dvořák, and others. It is usually conceived in the nature of a hymn of praise to be used on occasions of public rejoicing. Verdi, however, has approached the text with music of solemnity, ending with an entreaty for salvation in the vein of the *Libera me* in his *Requiem*. A double chorus is used, but is usually treated jointly, with a frequent alternation of the women's and men's parts. The score opens softly with a *cantus firmus* made by the male voices "without measure" in the traditional style of a plain-song suggestive of Palestrina, whose greatness Verdi held in deep

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respect. The men complete the introduction in measured chords, after which the full chorus and orchestra proclaim the *sanctus.* The liturgical motive is developed and becomes the thematic core of the whole. At *Dignare Domine,* sung in octave unison "darkly, without accent," the music becomes a prayer. The *Miserere* is softly repeated between the male and female voices unaccompanied. The work ends with the anguished cry *In te speravi* by soprano voices with solo trumpet, as a climax before the close.

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes angeli, tibi coeli, et universae potestates:
Tibi cherubim et seraphim, incessabile voce proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus.
Te Prophetarum laudabilis numerus.
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia.
Patrem immensae majestatis.
Venerandum tuum verum et unicum Filium.
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.

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Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
Tu devicto mortis aculeo, aperuisti credentibus regna coelorum:
Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.
Aeterna fac cum Sanctis tuis, in gloria numerari:
Salvum fac populum tuum, Domine, et benedic haereditati tuae.
Et rege eos, et extolle illos, usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare, Domine, die isto, sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos: quem admodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.

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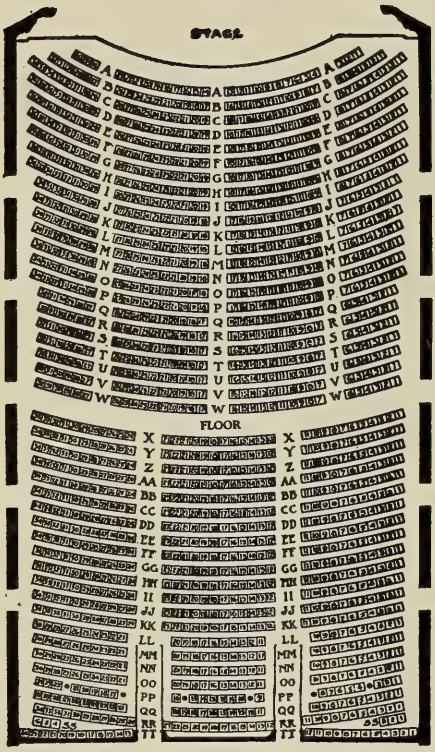
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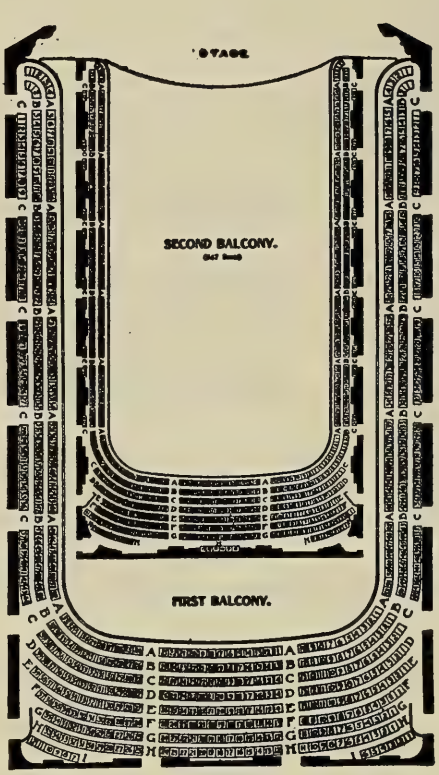
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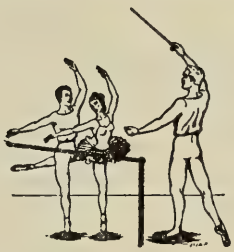
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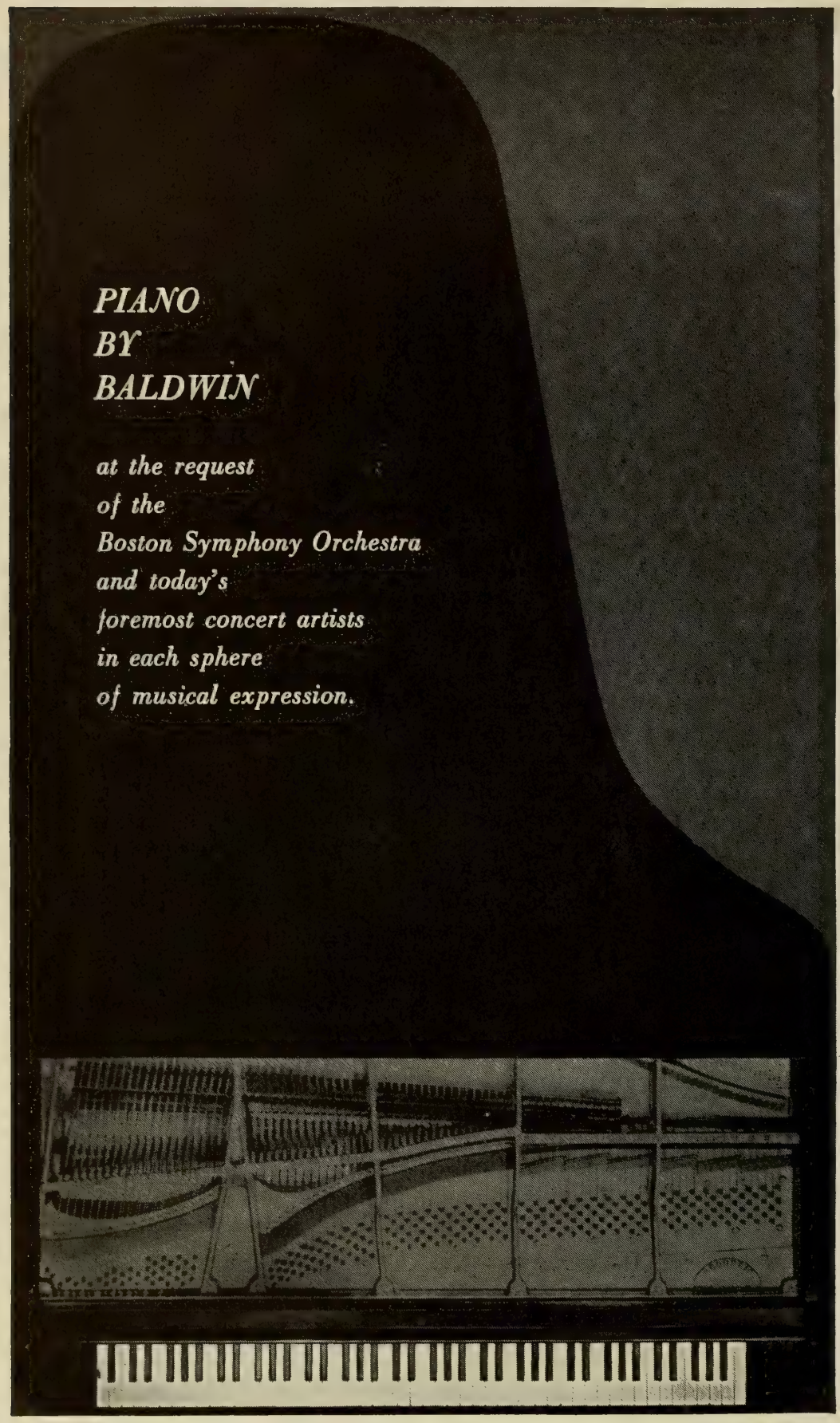
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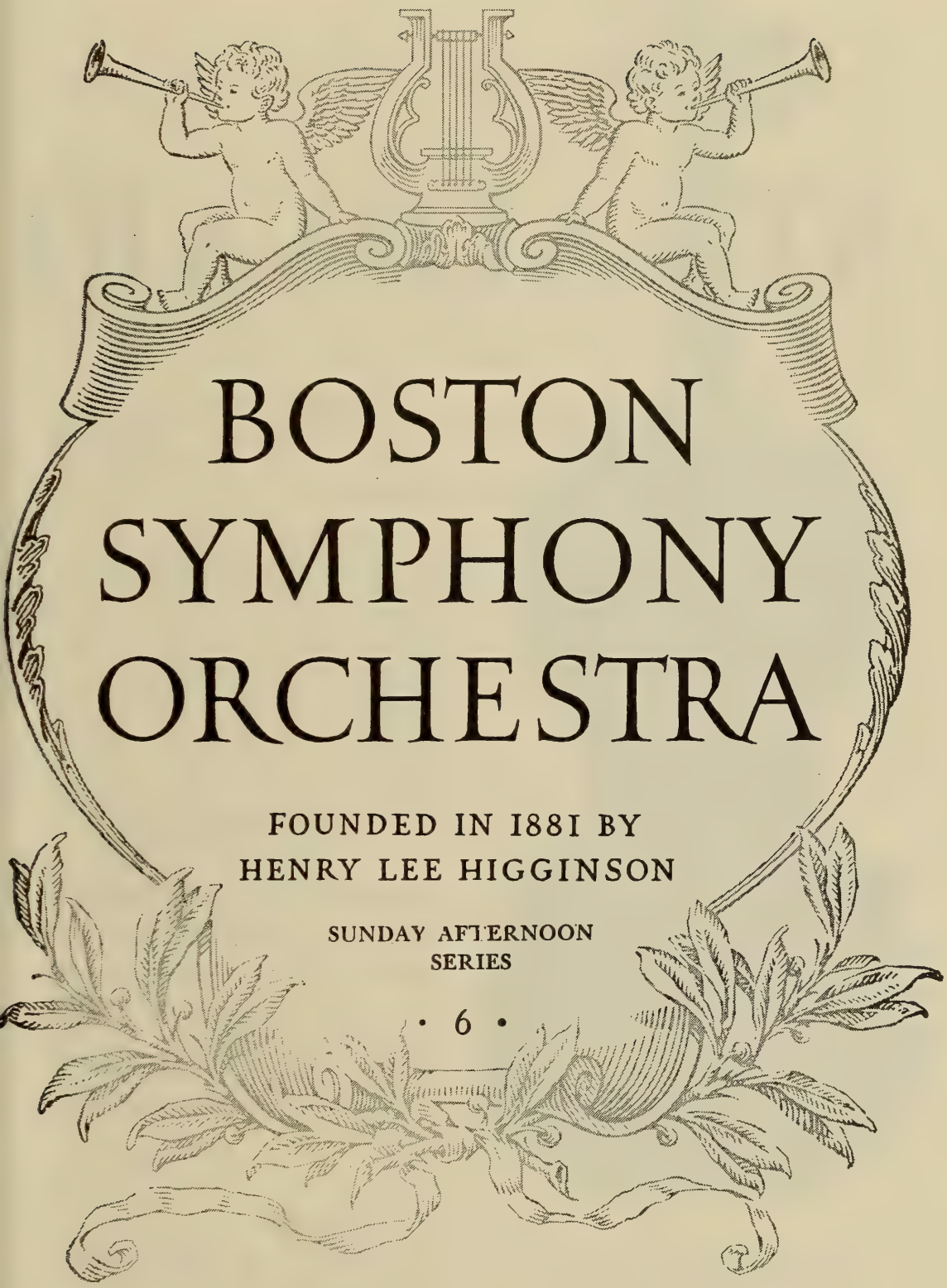
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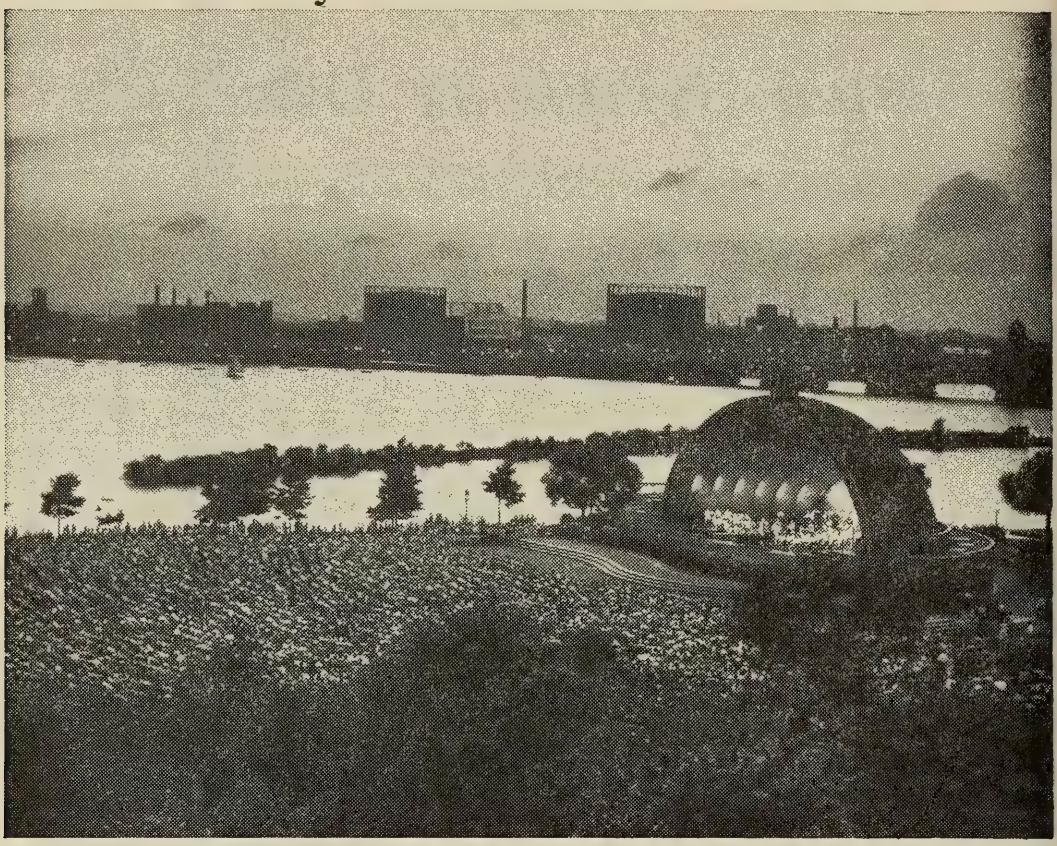
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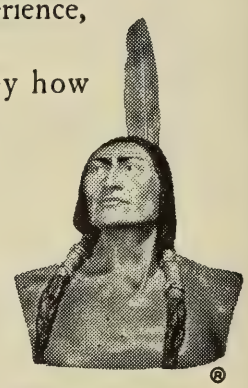


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CONTENTS

Program 9

NOTES

Schubert (Symphony No. 5) . . 11

Prokofiev (Piano Concerto No. 2) 18

ENTR'ACTE

An Argument for Richard Strauss (*Glenn Gould*) . . 30

NOTES

Strauss ("Tod und Verklärung," Tone Poem) . 54

WATERCOLORS

The exhibition in the Gallery is loaned by the Boston Society of Watercolor Painters.

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. This week the players of the woodwind section are shown.

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The Sunday Papers

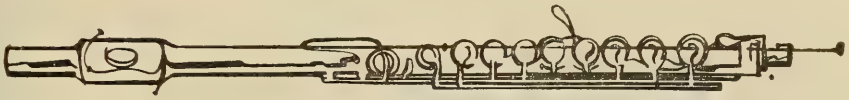
DON STONE
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THE SOLOIST

Nicole Henriot-Schweitzer, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American début January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer. They were married in Boston in January, 1958.





PICCOLO: Probably the happy result of one of those grandiose expansions of single instruments into large "families", the piccolo is a miniature flute. The name itself means "small", and the arrangement of keys is very similar to that of an ordinary flute. But the piccolo is an octave higher than a flute in C and reaches almost to the upper limit of recognizable pitch, though the highest notes (4th octave above middle C) are too piercing to be often used. While the piccolo first became popular in the military bands of the late 18th century, it was quickly accepted in the symphony. Gluck and Beethoven used its hard, bright tone to accentuate "storm" music; Wagner and a great many modern composers have also put its birdlike brilliance to good use.

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SUNDAY AFTERNOON, MARCH 25, *at* 3:00 *o'clock*

SCHUBERT . . . . . Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

PROKOFIEV . . . . . Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

INTERMISSION

STRAUSS . . . . . "Tod und Verklärung," Tone Poem, *Op.* 24

SOLOIST

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Mme. HENRIOT-SCHWEITZER plays the Baldwin Piano

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SYMPHONY No. 5 IN B-FLAT MAJOR

By FRANZ SCHUBERT

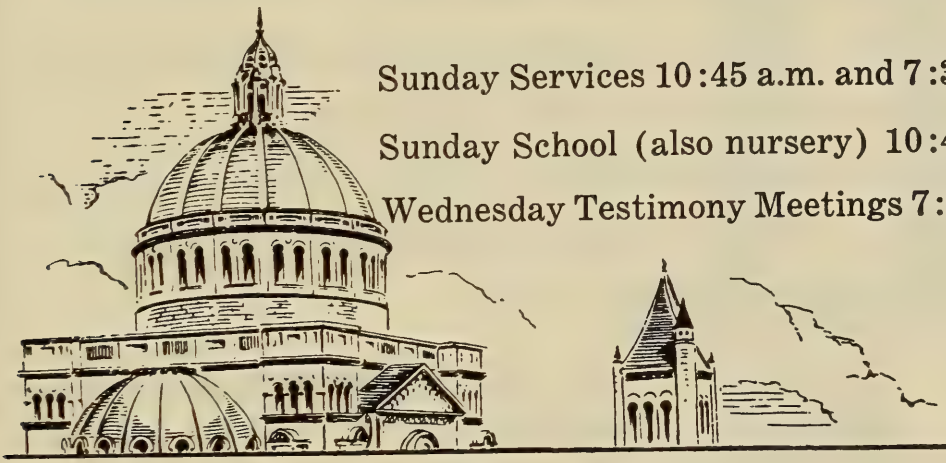
Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar, made piano transcriptions of many songs, including the great cycles, and called him *"le musicien le plus poète que jamais."* The ardor of Sir

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But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was published in

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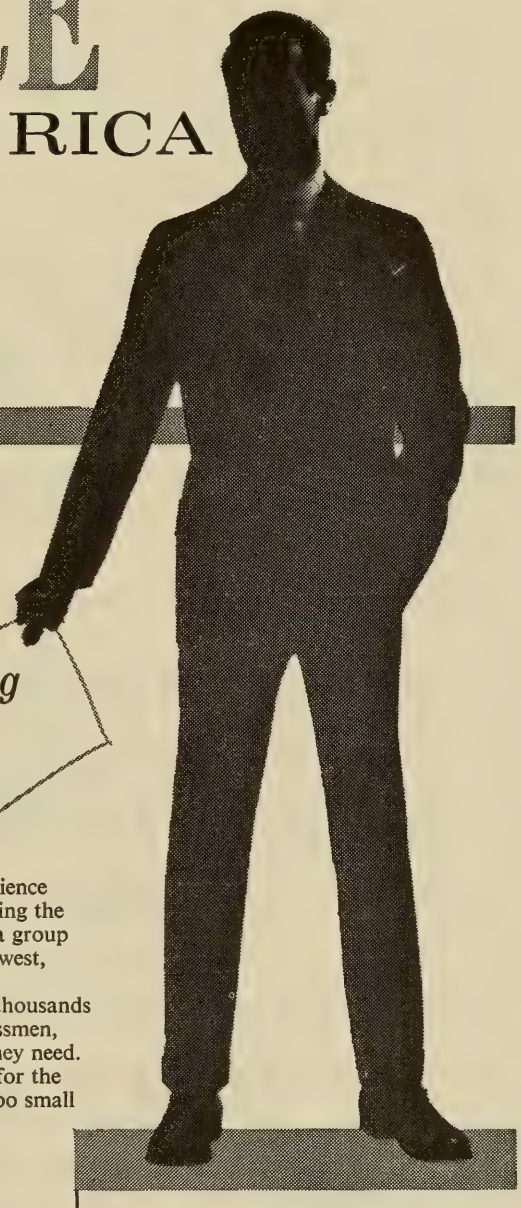


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1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

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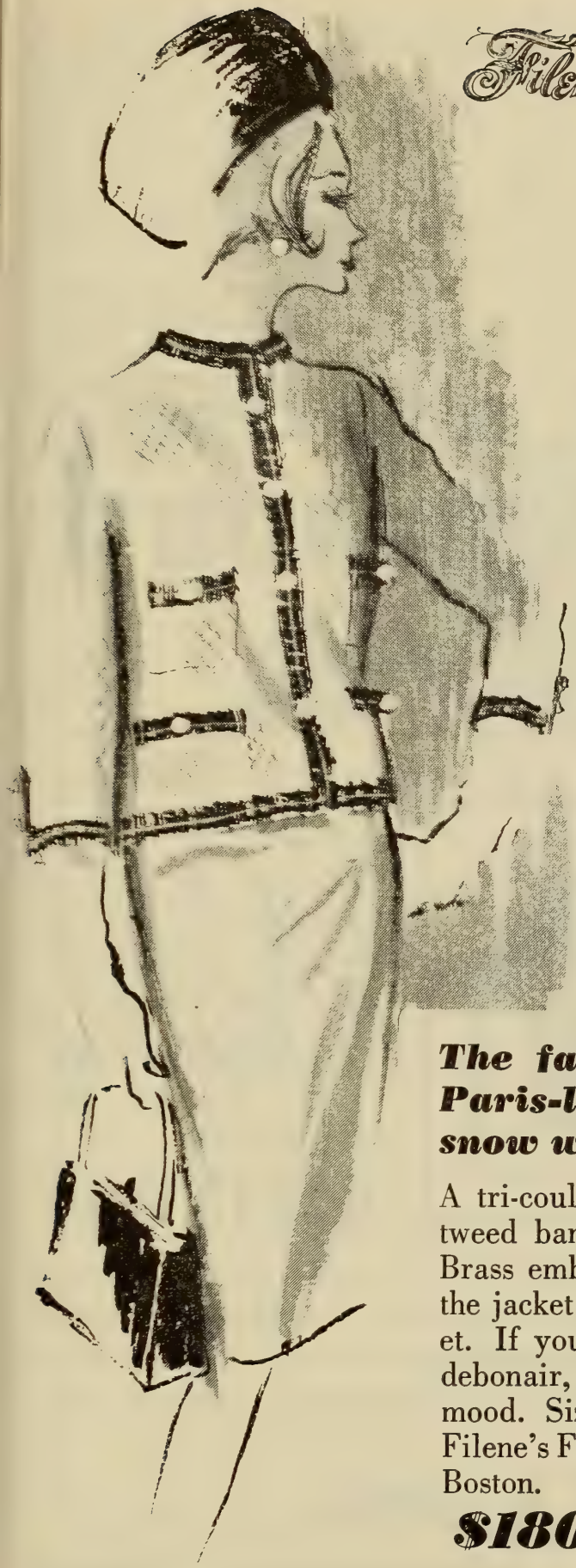
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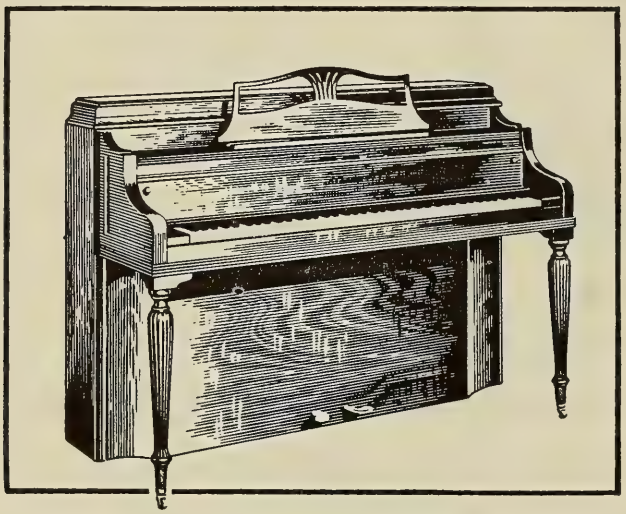
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"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

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Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Composed in 1912–1913, Prokofiev's Second Concerto was first performed August 23, 1913, at Pavlovsk (near St. Petersburg), Aslanov conducting, the composer playing the solo part. The score, according to Philip Hale, was lost "when his apartment was confiscated [requisitioned?] by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921." It was from these sketches that the composer rewrote the Concerto at Etal in Bavaria in 1923. The revised version was performed in Paris, May 8, 1923, Koussevitzky conducting. Prokofiev was the soloist and performed it for the first time in the United States with this conductor at concerts of the Boston Symphony Orchestra in Boston, January 31, February 1, 1930. There was a performance at a Berkshire Festival concert, August 5, 1951, when Eleazar de Carvalho was the conductor and Jorge Bolet the soloist. Nicole Henriot performed it at the Boston concerts February 1–2, 1957.

IN 1913, Serge Prokofiev, still a student at the St. Petersburg Conservatory, caused considerable commotion in musical circles by performing his Second Concerto at Pavlovsk. His First Concerto heard the year before had warned conservative listeners to expect from the



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brilliant young pianist (there was no denying his ability as a performer) an unbridled onslaught upon traditional harmony. The Second Concerto sounded even bolder than the First. The critics of St. Petersburg must have considered the composer as newsworthy, if only from the point of view of scandal, for they seemed to have been present in Pavlovsk in force. Almost unanimously they attacked him. "The debut of this cubist and futurist," said the reviewer in the *Petersburgskaya Gazeta,* "has aroused universal interest. Already in the train to Pavlovsk one heard on all sides 'Prokofiev, Prokofiev, Prokofiev.' A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. 'Such music is enough to drive you crazy!' is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: 'To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this!' " Other Petersburg critics spoke of "a babble of insane sounds," a "musical mess." A lone

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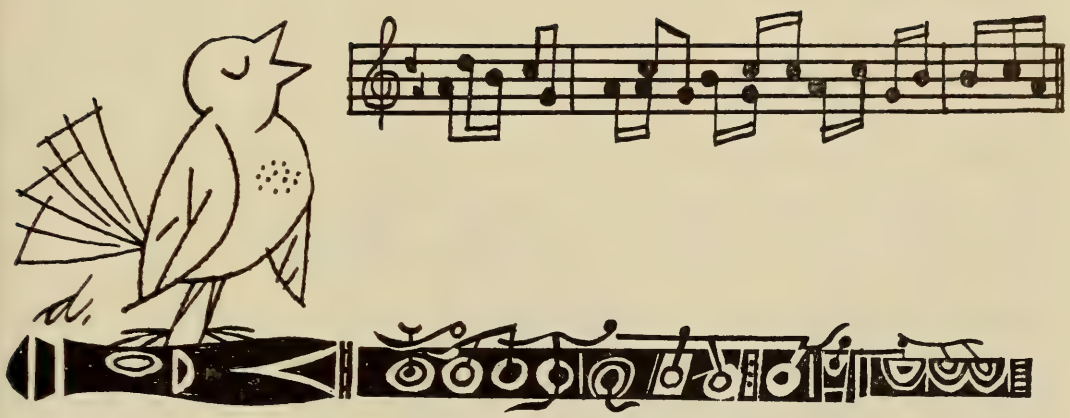
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voice was that of V. G. Karatygin who reported "The fact that the public hissed means nothing. Ten years from now it will atone for last night's catcalls by unanimous applause for this new composer."*

Unless the revision of 1923 is radically different from the original version, which is unlikely, it is hard to recognize the Concerto in the epithets which were hurled at it by the early critics. The "babel of insane sounds" is in reality a clear, lightly scored and delicately wrought piece, mostly in elementary common time, with an elementary bass and a lyric piano part, varied by pianistic embellishment. What apparently disturbed its hidebound hearers were the then unaccustomed melodic skips and occasional untraditional harmonies, the very characteristics which were later found to be fresh, piquant, and often entirely charming, the exclusive outcome of this composer's special fantasy in lyricism. The Concerto begins quietly and elegantly, the solo part lightly, but colorfully supported. Here, and throughout, the pianist's aim must be the utmost crispness and delicacy of touch. There is a middle section with a melody which could have been written by none other than the destined composer of the March from *The Love for Three Oranges.* A part for the soloist unaccompanied is not a cadenza but a continuation

* These reviews are quoted by Israel V. Nestyev, *Serge Prokofiev, His Musical Life.*

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of the development. This leads to a climax by the full orchestra and a pianissimo close by the pianist, as if to assure us that this is after all no concerto in the grand style.

The Scherzo is a swift moto perpetuo for the soloist, in breathless and unbroken sixteenths by the two hands in octave unison.

The Intermezzo opens on a theme with a flavor of the Scythian demons or the *Suggestions diaboliques.* A repeated bass theme with varying embellishment of delicate piano figures approximates a passacaglia.

The Finale at last injects into the Concerto a more traditional bravura. The pianist has still the commanding part, a dramatic "cadenza" carrying on the development, as in the first movement, and building to a now expectedly brilliant close.

The emergent young man was impossible to ignore. The several piano pieces he had written were violently challenging; the First Concerto had been labelled by one critic as "football music" presumably on account of the way the harmony was kicked around. When Prokofiev brought forth his *Scythian Suite* (1916) with its piquant barbarism and *Sept, ils sont sept* (1917) which was even more primitive, Prokofiev began to be called an *"enfant terrible,"* as if he either enjoyed shocking staid

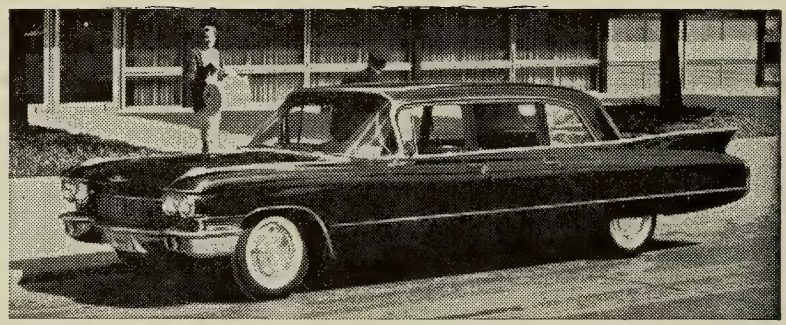
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people or used violence for the purpose of attracting attention to himself. He became a topic and was compared to the cubists, although he had no very special interest in that school of painting. These were the critics who tended to lump into one category all new ways which they could not comprehend. Any resemblance between Prokofiev's early music and the work of the cubists or futurists lay in an impulse to break up conventional lines and express himself boldly and vividly. The comparison was just about as nebulous as the linking of Debussy with the French impressionist poets.

Prokofiev then came under the disapproval of such conservatives as Glazounov, the director of the Conservatory where he was studying. When he competed for the first prize, Glazounov was opposed, and was outvoted. Prokofiev won the award, but as pianist, not as composer. Medtner made the unintentionally revealing remark: "If that is music, I am no musician." But Prokofiev had his champions, such as the composer Miaskovsky, who was his friend for life, and Igor Glebov (Boris Asafyev), the critic. This outraged attitude toward Prokofiev as a sort of mischievous imp of music, knocking over the block houses of tradition for the clatter they would make, reads strangely in a later day. It would seem in the light of his full-rounded development that the youthful Prokofiev, an artist in whom vitality, fantasy, and skill were already abundant, was merely following out his own ideas to his own ends —



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ventures always arresting towards ends not always attained. When he was mocking or sharply satirical it was the music and the subject, not the audience, which made him so. The matured composer remained bluntly uncompromising. That he became less experimental is in the nature of growth. The independent spirit of Prokofiev at that time, to which some so strenuously objected — if they noticed him at all — was eventually recognized as something far sturdier, far deeper, than the irresponsible obstreperousness of which he was once accused. He would at any time give a bludgeoning passage to a full orchestra when he saw fit. While he was always ready to compose descriptive music for the stage or film, he became increasingly symphonic and serious in his aims, particularly from the time of the Fifth Symphony.

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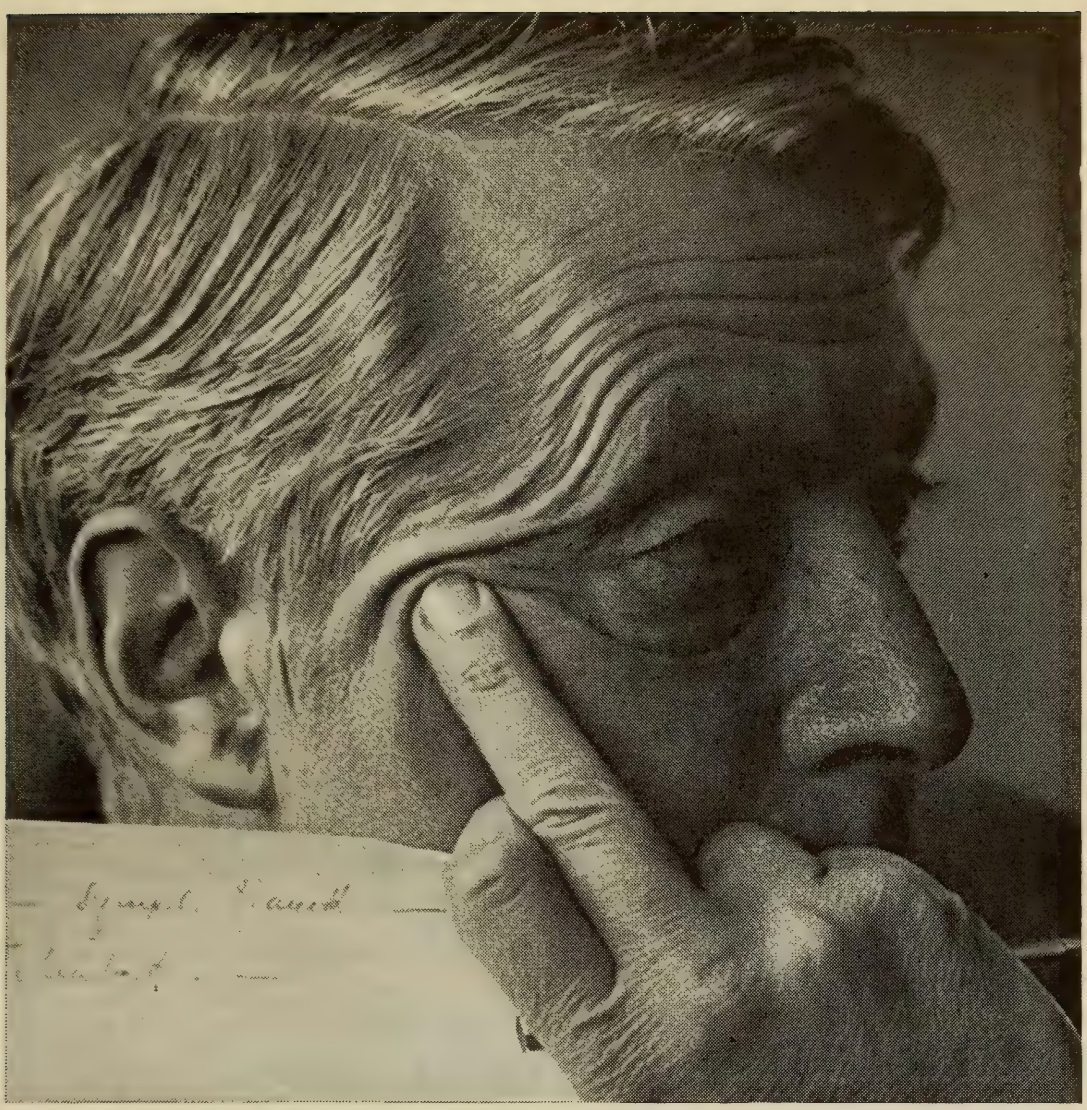
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(Mr. Gould, a pianist whose interest in music is by no means limited to his own instrument, here makes a courageous and discriminating plea for a composer whose æsthetic is not in present accord with what the writer calls "the taste makers of the musical profession." The article is reprinted from High Fidelity Magazine, March, 1962.)

A FRIEND of mine once remarked that there was probably a moment in every budding musician's teen-age when *Ein Heldenleben* might suddenly appear the work most likely to incorporate all of the doubts, and stresses, and the hoped-for triumphs of youth. He was only half-serious, I suppose, but I think he was also half-right; and, although he didn't intend it disparagingly, his remark did suggest the assumption that if one could grow naturally into a sympathy with the flamboyant extroversion of the young Richard Strauss, so one could be expected, with maturity, to grow just as naturally out of it. My own *Heldenleben* period began, courtesy of Willem Mengelberg, when I was seventeen, but — although I have now patiently waited twelve years — I have never grown out of it. And though it may well be a damning commentary on the waywardness of my own maturing, I rather doubt now if I ever shall!

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So it is not easy for me to write objectively about Richard Strauss, although I intend to try to do so, however, because I write from a position of high prejudice: I believe, quite simply, that Strauss was the greatest musical figure who has lived in this century. This is not a very welcome view today because, although Strauss does not really need anyone to extol his merits to the world, his reputation has perhaps suffered more unjustly with the passing years than that of any other musician of our time. At first glance, this may appear a rather surprising statement, since Strauss has never been more frequently or devotedly favored in performance than at present, but I am referring now not to those Teutonic lions of the podium who nightly soar from our midst to be with Zarathustra on his mountaintop, nor do I speak of those artful tigresses of the operatic stage for whom no greater challenge nor surer success exists than that which Chrysothemis or the Marschallin assures. I refer, rather, to those cunning currents of fancy which, as they sweep to command the tide of musical taste, make haste to consign old Strauss to the graveyard for romantics, pronouncing him a great nineteenth-century character who had the audacity to live fifty years into the twentieth.

The longevity of Strauss's creative life is pretty staggering, of course—at least sixty-nine years if one reckons his adolescent works as the

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astonishing creations they really are, or in other words a span equal to the total lifetimes of two Mozarts (if you have a head for that sort of thing). Now, obviously, the length of Strauss's creative life is not important of itself — many composers plan to live to 106, while I myself aim to withdraw into a graceful autumnal senility at thirty — yet the longevity of a creative life is a justifiable yardstick within the extent that it measures, and can be measured by, the development of the composer as a human being.

It is the view shaped by the taste makers of the musical profession that Strauss's evolution as a musician was not consistent with the length of his years. They seem to feel that his development was arrested somewhere within the first decade of this century. They do not always deny him the achievement of his early works: some of them can even whistle a few tunes from the tone poems, and many will admit the dramatic values of his first great operatic successes — the charm and gallantry of *Rosenkavalier,* the strangling impact of *Elektra.* But most of them seem to think that having made himself for twenty-five years or so a bulwark of the *avant-garde,* Strauss in his mid-forties lapsed into a drought of inspiration which was terminated only by death.

Is it a curious accident, I wonder, that the point in Strauss's career at

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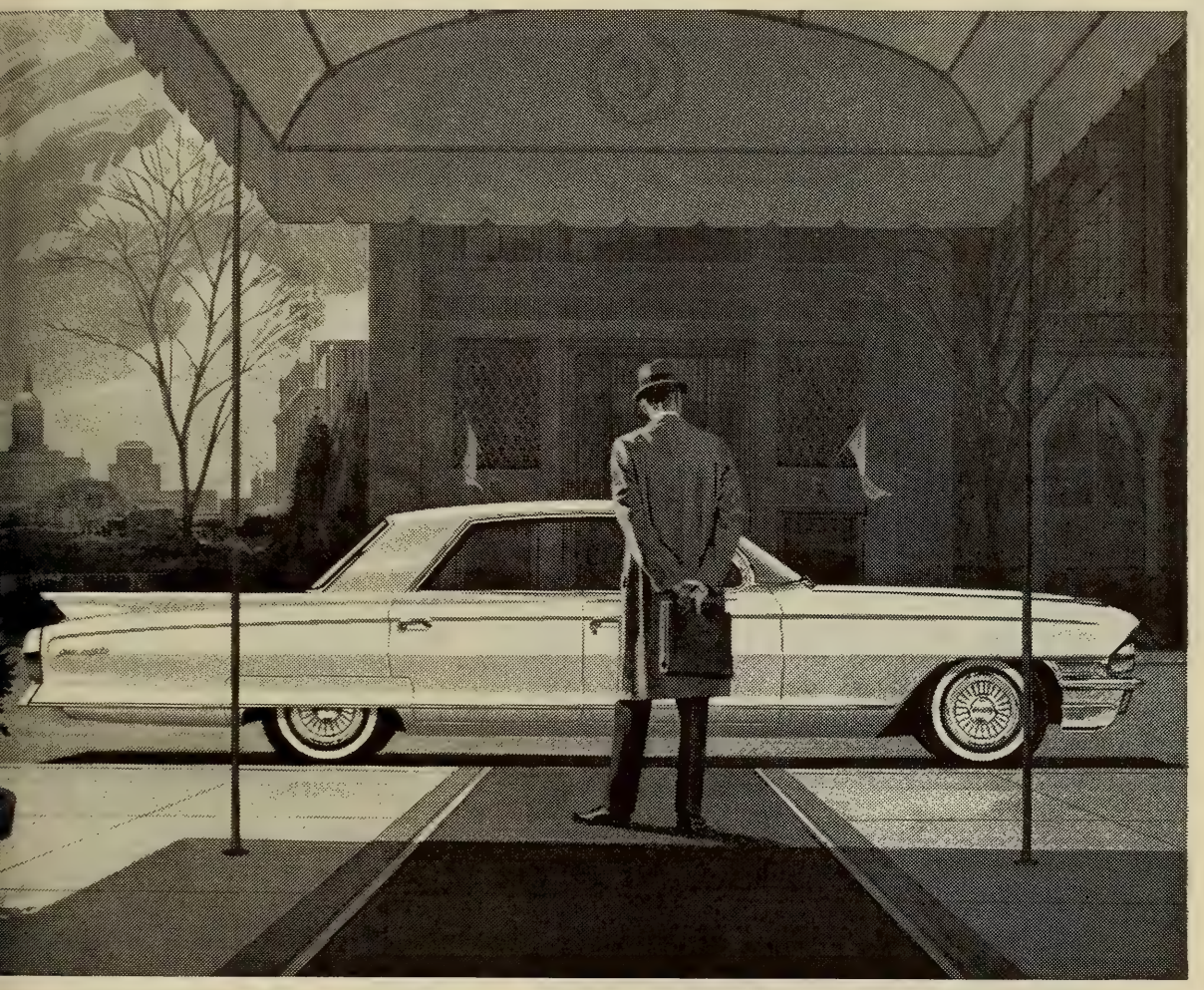
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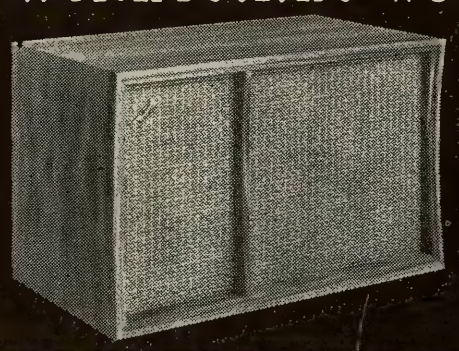
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which with the precision of hindsight, he is presumed to have gone astray is more or less concurrent with the beginning of the most significant musical revolution (or if you prefer, reformation) of modern times, the development of the musical language without tonality? Or is it just coincidence that even well-informed opinion sees Strauss as having reached the climax of his career, just prior to those years in which other composers first broke through the sonic barriers of tonal harmony and that when he appeared to reject the new æsthetic the taste makers and the pace setters would see him only as a man wistfully attempting to recapitulate the achievements of his youth?

The generation, or rather the generations, that have grown up since the early years of this century have considered the most serious of Strauss's errors to be his failure to share actively in the technical advances of his time. They hold that, having once evolved a uniquely identifiable means of expression and having expressed himself within it at first with all the joys of high adventure, he had thereafter, from the technical point of view, appeared to remain stationary — simply saying again and again that which in the energetic days of his youth he had said with so much greater strength and clarity. For these critics it is inconceivable that a man of such gifts would not wish to participate in

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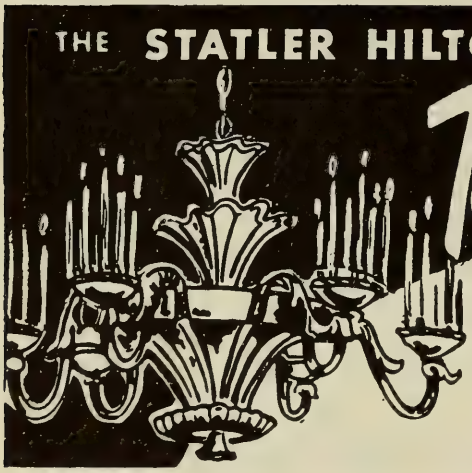
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the expansion of the musical language, that a man who had the good fortune to be writing masterpieces in the days of Brahms and Bruckner and the luck to live beyond Webern into the age of Boulez and Stockhausen, should not want to search out his own place in the great adventure of musical evolution. What must one do to convince such folk that art is not technology, that the difference between a Richard Strauss and a Karl-Heinz Stockhausen is not comparable to the difference between a humble office adding machine and an I. B. M. computer?

Richard Strauss, then, seems to me to be more than the greatest man of music of our time. He is in my opinion a central figure in today's most crucial dilemma of æsthetic morality — the hopeless confusion that arises when we attempt to contain the inscrutable pressures of self-guiding artistic destiny within the neat, historical summation of collective chronology. He is much more than a convenient rallying point for conservative opinion. In him we have one of those rare, intense figures in whom the whole process of historical evolution is defied.

Throughout those seven working decades the most striking common feature of Strauss's work is the extraordinary consistency of his vocabulary. One can compare, to take virtually the extreme instance, his Symphony, Op. 12, written when he was eighteen, and the *Metamorphosen* for string orchestra, written at the age of eighty-one, and one

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will have to admit that neither contains any harmonic progression which would have been necessarily unavailable to the other. Basically, both use a harmonic language available to Brahms, or to Hugo Wolf, or, minus his sequences, to Bruckner; both use a contrapuntal style which, although more in evidence in the later work, is still primarily founded upon the belief that, however many contrarieties it may provoke, its fundamental duty is to substantiate the harmonic motion and not to contradict it. And yet for all these similarities the *Metamorphosen* conveys the impression of an altogether different harmonic and contrapuntal scope than the Symphony, and both suggest a unique identity which could not possibly be confused with any earlier master. While there are pages in the teen-age works of Strauss (the first horn concerto, for instance) which, at a diagrammatic harmonic level, could easily have been written by Mendelssohn, or even, surprisingly, by Weber, one needs only a few seconds to realize that here, for all of the influence of the early romantic masters, is a wholly original technique.

Although he reached adolescence at a time when Wagner had anticipated the dissolution of the tonal language and had stretched the cognizance of harmonic psychology to a point that some regarded as the very limit of human endurance, Strauss perhaps was more concerned than any other composer of his generation with utilizing the fullest

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riches of late-romantic tonality *within* the firmest possible formal disciplines. With Strauss it was not simply a question of compensating for the overrich harmonic ambiguities of his era (as was the case with the intense motivic concentration of the young Arnold Schoenberg); rather, his interest was primarily the preservation of the *total* function of tonality – not simply in a work's fundamental outline, but even in its most specific minutiæ of design. Consequently, when one compares any of Strauss's early orchestral scores with, say, a tone poem by Liszt, one is immediately struck with the fact that while Strauss's works are comprised of infinitely greater daring in terms of sheer extravagance of harmonic imagination, they are, nevertheless, painstakingly explicit at every level of their architectural concept, and thus present an impression of a harmonic language at once more varied and more

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lucid. With this immense harmonic resource laboring within what is frequently an almost rococo sense of line and ornamentation, Strauss is able to produce by the simplest and almost deceptively familiar means an overpowering emotional effect. Who else is able to make the bland orthodoxies of a cadential six-four seem a wholly delectable extravagance?

Rarely among the German romantics is there writing that matches the glorious harmonic infallibility of the young Strauss. Among his predecessors only Mendelssohn and Brahms in their best pages were as conscious of the need to strengthen the vagrant structures of romantic tonality through the emphatic control and direction of the harmonic bass. One would almost suspect that Strauss conceived of the cellos and basses with his feet (as an organist might do), for at every moment — regardless of the breadth of the score, regardless of its metric complexities, regardless of the kaleidoscopic cross reference of chromatic tonality — the bass line remains as firm, as secure a counterpoise as in the works of Bach or of Palestrina.

It must not be supposed that striving in this way for the ultimate accentuation of linear clarity led Strauss into the contrapuntist's con-

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cern for a linear texture which accords to each voice its own independent existence. Strauss was by no means a composer who practiced counterpoint per se. In his music the absolute contrapuntal forms — the fugue, the canon, etc. — appear primarily in the operas (and even there, infrequently) and are almost without exception the occasion for a self-conscious underlining of the libretto. Such occasions are, from a purely academic point of view, quite beyond criticism, but one always has the feeling that Strauss is saying "Look, see, I can do it, too!" and that he regards such diversions simply as a means to enliven an otherwise static situation on the stage; and yet although in the vast body of Strauss's work there are few examples of the sort of contrapuntal devices which most other twentieth-century composers, in their search for motivic interrelation, have used constantly, it cannot be overemphasized that Strauss, on his own terms, was among the most contrapuntal-minded of composers.

The fundamental strength of Strauss's counterpoint does not lie in his ability to provide an autonomous existence for each voice within the symmetric structure — his whole symphonic orientation is too

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thoroughly nineteenth-century to make this either possible or, to his mind, I suppose, desirable. Rather, it lies in his ability to create a sense of poetic relation between the soaring, dexterous soprano melodies, the firm, reflective, always cadential-minded basses and, most important of all, the superbly filigreed texture of his inner voices. There are many more contradictory stresses in the linear designs of Strauss than in Wagner, for instance, whose accumulations of density tend to have perhaps more single-mindedness, more uniformity of stress and relaxation than do those of Strauss; but by the very mixture of this finely chiseled contrapuntal style and this vastly complex harmonic language, Strauss's climaxes, his moments of tension and of repose, are – if less overwhelming than those of Wagner – infinitely more indicative of the complex realities of art.

When he came under Wagner's influence, Strauss inherited the problem of translating the dramatic possibilities of the former's harmonic freedom into the realm of symphonic music; for Strauss not

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only began his career as a symphonist (indeed, at first, a symphonist of a particularly strait-laced order), but was, with all his sovereign mastery of the stage, a man who always thought primarily in symphonic terms. The problem of developing a musical architecture that would relate somehow to the extravagance of a richly chromatic tonality and would make use of all the ambiguities contained therein was, of course, the primary problem for all the composers of Strauss's generation. It was simply unsatisfactory to shape symphonic creations within the mold of the classical sonata structures with all the implied tonal plateaus which tradition begged if one wanted to use material chosen less for its thematic profile than for its genetical probabilities. (The problem was certainly less serious for Strauss than it was for Schoenberg, who seems always to have had a more relentless determination to exhaust all motivic permutations.)

The young Strauss sought a solution in the symphonic poem, in which the logic of the musical contours would stand in supposed relation to a predetermined plot exposition that could suggest the texture, the duration, and tonal plateaus of each episode. It was at best a half-

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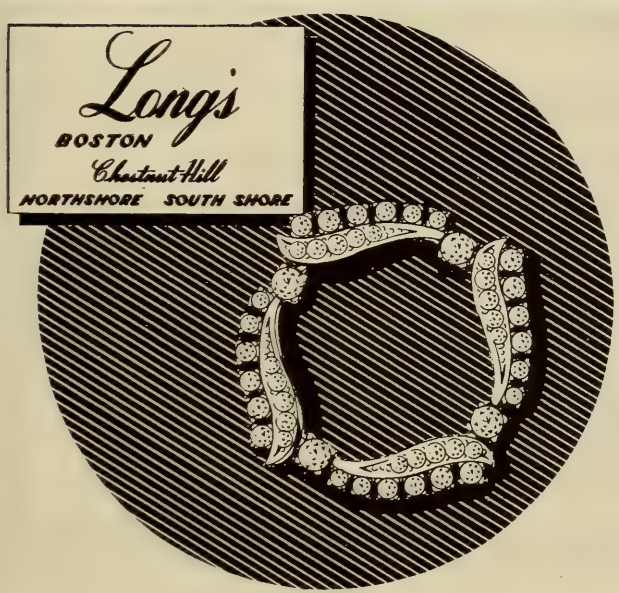
way logic, for most listeners are almost certainly little aware of the legal embarrassments of Till Eulenspiegel or the philosophic posings of Zarathustra and likely care even less. Probably they recognize, or try to, those correspondences with the purely symphonic structures which Strauss sought to supplant. What is more to the point about the tone poem logic is that in Strauss's mind it provided a sense of architectural cohesion which might not need to be externally observed. Thus an entirely musical logic, which was always present, was simply reinforced at conception by a pseudodramatic one that having fulfilled its role, could easily be abandoned at birth. The entangling of musical events with dramatic ones is a risky business; and although Strauss took great pride in his ability to describe extra-musical circumstances musically (a talent which was later to make him the greatest operatic composer of his time), the essence of the tone poem structure did not depend on the circumstance that a series of dramatic occurrences appeared in a recognizable paraphrase. Rather, it lay in the fact that the harmony of dramatic events could be used as a focus for musical form. (Fascinating that Thomas Mann was always talking about the reverse procedure – building the novelette like a sonata-allegro.)



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As Strauss grew older, his desire to overwhelm us with the musical equivalent of an epic novelist's entangled plot line abated, and as the tone-poem period came to an end he began to enjoy what was, at first, a coy flirtation with the *"style galant,"* and then to visit with increasing ardor the spirit of tonal rebirth and reëmphasis which dominated the preclassic generations. It has always seemed to me that the pivotal work in Strauss's career is one of the less spectacular, and certainly in North America least well known, of his work — *Ariadne auf Naxos. Ariadne* is neither the most brilliant, the most effective, nor the most likable of Strauss's operas, and yet from its conception date those qualities which can now be numbered as the outstanding traits of the mature composer. (There may be some amusement in the fact that this statement, however open to challenge, should be made of a work written in the same year as Stravinsky's *Sacre du Printemps* and Schoenberg's *Pierrot Lunaire* — 1912.) *Ariadne* finally confirms what must surely have been suspected of Strauss long before — that at heart his instinct, if not neoclassic, is essentially that of a highly intellectualized romantic.

From *Ariadne* onward his textures will on the whole become ever more transparent, and the buoyancy and stability of his harmonic style will be even more magnificently served. Strauss always fancied himself as a kind of twentieth-century Mozart, and this is not an altogether

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insupportable conceit: indeed, in many of the operas of the middle-late years from *Ariadne* to *Schweigsame Frau* we find again and again the delicious transparency which makes these works, in my view, the most valid outlet for the neoclassic instinct. And so, once again, Strauss's concern for the total preservation of tonality finds not only a sanctuary but a point of departure.

I do not want to suggest that Strauss's creative life did not at some time actually undergo that terrifying evaporation of inspiration which plagues the subconscience of all creative people. It has always seemed to me there was some justification for the concern expressed about his artistic future during the period immediately following the First World War. Certainly, the decade following the Great War was the least productive decade ot Strauss's life, and his work at that time, while possessed as always of an enormous technical competence, cannot by any stretch of the imagination be regarded as equaling his earlier achievements. Strauss himself, of course (utilizing the composer's and the parents' privilege of making a special pet of the unwanted child), swore to his dying day that *Die Frau ohne Schatten* was the greatest of his operas and besieged major opera houses with requests for its production. He even insisted that, although his health could not possibly

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permit him to endure the rigors of conducting *Rosenkavalier* (because of its length), he would nonetheless be most happy to conduct *Frau ohne Schatten* (which is slightly longer). The middle operas like *Frau ohne Schatten* are certainly not without admirable qualities; we no longer feel, however, quite that same wondrous stroke of inevitability which in the earlier works — and, indeed, the later ones — bound the first note with the last and made all the ingenious technical diversions not the aim but simply, and rightly, the means. And so we come to that incredible rejuvenation of Strauss the artist —the fluent, warm, infinitely moving works of his late years.

Here, surely, is one of the most fascinating revitalizations of the creative spirit to which we could ever be witness. One could, I suppose, attempt a parallel with the last works of Beethoven by pointing to the fact that they too follow upon a dreary desert of inactivity, from which Beethoven emerged to find not only the assured step of his youth but, indeed, a means to express the mature deliberation of his later years. It is my view that the late works of Strauss afford much the same opportunity to contemplate the mating of a philosophic stance and a technical accomplishment indivisible from it. I feel that in virtually all of his late works Strauss's youthful tendency to celebrate through the techniques of art the human conquest of material order, to applaud the

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existential character who flings himself unquestioningly against the world — in other words to be the hero of *Ein Heldenleben* — is now sublimated, indeed, wholly vanquished, by a technical mastery which no longer needs to prove itself, to flaunt its virility — but which has become inseparable from those qualities of sublime resignation that are the ultimate achievements of great age and great wisdom.

And yet I wonder how vivid the comparison with Beethoven really is. Beethoven, after all, in the last quartets did, virtually, bridge the entire romantic era and afford a link with the taut motivic complexities of the Schoenbergian generation. On the other hand, at least from our present point of view, Strauss, in the late years, can hardly be supposed to have suggested any such stylistic o'erleaping of future generations. He has, if my view of him is substantial, simply brought to an inevitable and poignant conclusion his own existence as a creative man; he has promised nothing whatever for the future. And this, I submit, is where the estimation of my generation has passed Strauss by.

I do not for one minute suggest that, with all of my admiration for Richard Strauss, I could possibly imagine that the future of music will somehow be influenced in any actual, stylistic sense by his works. But then what is it that really provides the influence of one generation upon another? Is it simply the retention of stylistic similarities within

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an ever moving historical front? Or can it not also be the inspiration to be drawn from a life which contains a total achievement of art? Certainly Richard Strauss had very little to do with the twentieth century as we know it. No more perhaps did he belong in the age of the atom than Sebastian Bach in the Age of Reason or Gesualdo in the High Renaissance.

By all the æsthetic and philosophic yardsticks that we must apply he was not a man of our time. Can we really conceive of *Frau ohne Schatten* being launched in the inflation-ridden ragtime-infested roaring Twenties? Is it really possible that *Capriccio,* that autumnal salute to a world of gallant poise and quiet literacy, could really have been born while the flames of war swept our world of 1941?

The great thing about the music of Richard Strauss is that it presents and substantiates an argument which transcends all the dogmatisms of art — all questions of style and taste and idiom — all the frivolous, effete preoccupations of the chronologist. It presents to us an example of the man who makes richer his own time by not being of it; who speaks for all generations by being of none. It is an ultimate argument of individuality — an argument that man can create his own synthesis of time without being bound by the conformities that time imposes.

Allegro ma non troppo

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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced the Tone Poem at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts



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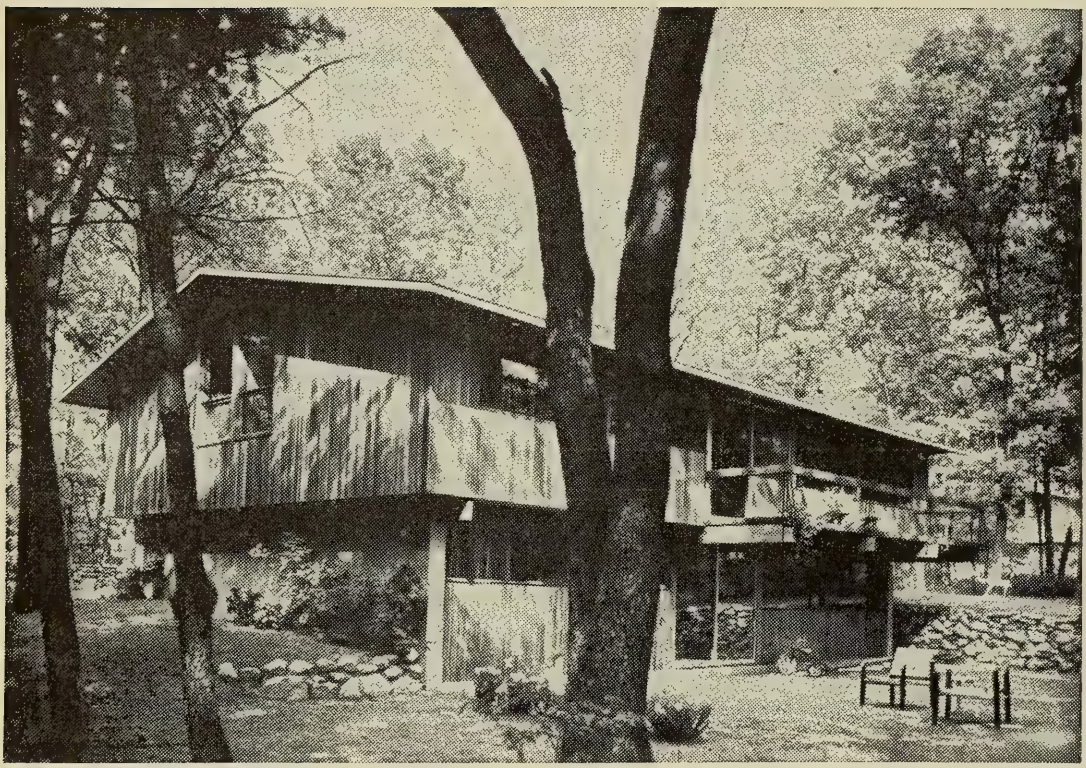
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and others

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forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon program music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of four years.*

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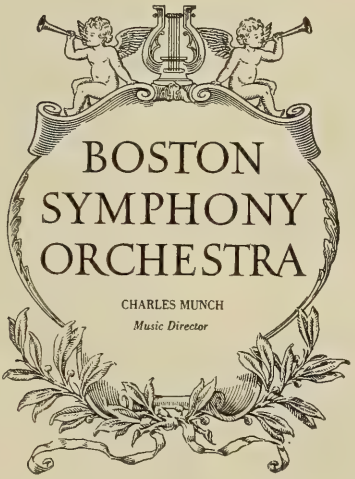
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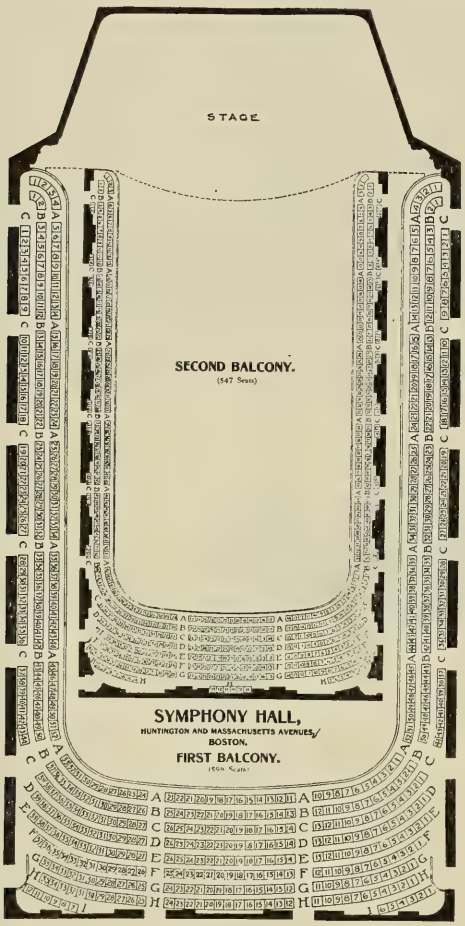
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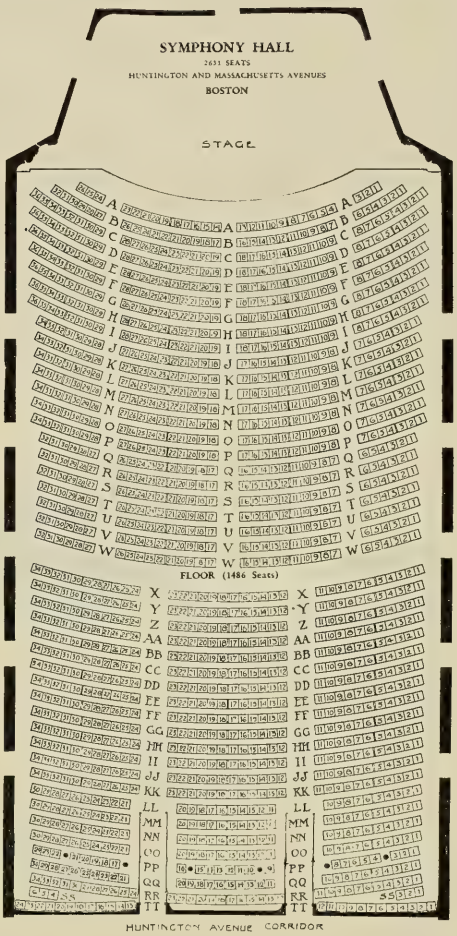
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BEETHOVEN . . . . . Symphony No. 8, in F major, Op. 93
III January 7

BRAHMS . . . . . Symphony No. 1, in C minor, Op. 68
I October 8

BRUCKNER . . . . . Symphony No. 8, in C minor
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"Prélude à l'Après-midi d'un Faune"
II December 3

Two Nocturnes: "Nuages," "Fêtes"
IV February 4

GHEDINI . . . . . Sonata da Concerto, for Flute, Strings and Percussion
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HONEGGER . . . . . Symphony No. 5
IV February 4

MOUSSORGSKY . . . . . "Pictures at an Exhibition,"
Arranged by Maurice Ravel
II December 3

PROKOFIEV . . . . . Piano Concerto No. 2, in G minor, Op. 16
Soloist: NICOLE HENRIOT-SCHWEITZER — VI March 25

RAVEL . . . . . "La Valse," Choreographic Poem
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ROSSINI . . . . . Overture to "L'Italiana in Algeri"
V March 4

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Soloist: JEANNE MARIE DARRÉ — IV February 4

SCHUBERT . . . . . Symphony No. 5, in B-flat major
VI March 25

STRAVINSKY . . . . . Symphony in Three Movements
II December 3

STRAUSS . . . . . "Tod und Verklärung," Tone Poem, Op. 24
VI March 25

TCHAIKOVSKY . . . . . Symphony No. 2, in C minor, Op. 17
V March 4

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Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
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Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
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Percussion

Charles Smith
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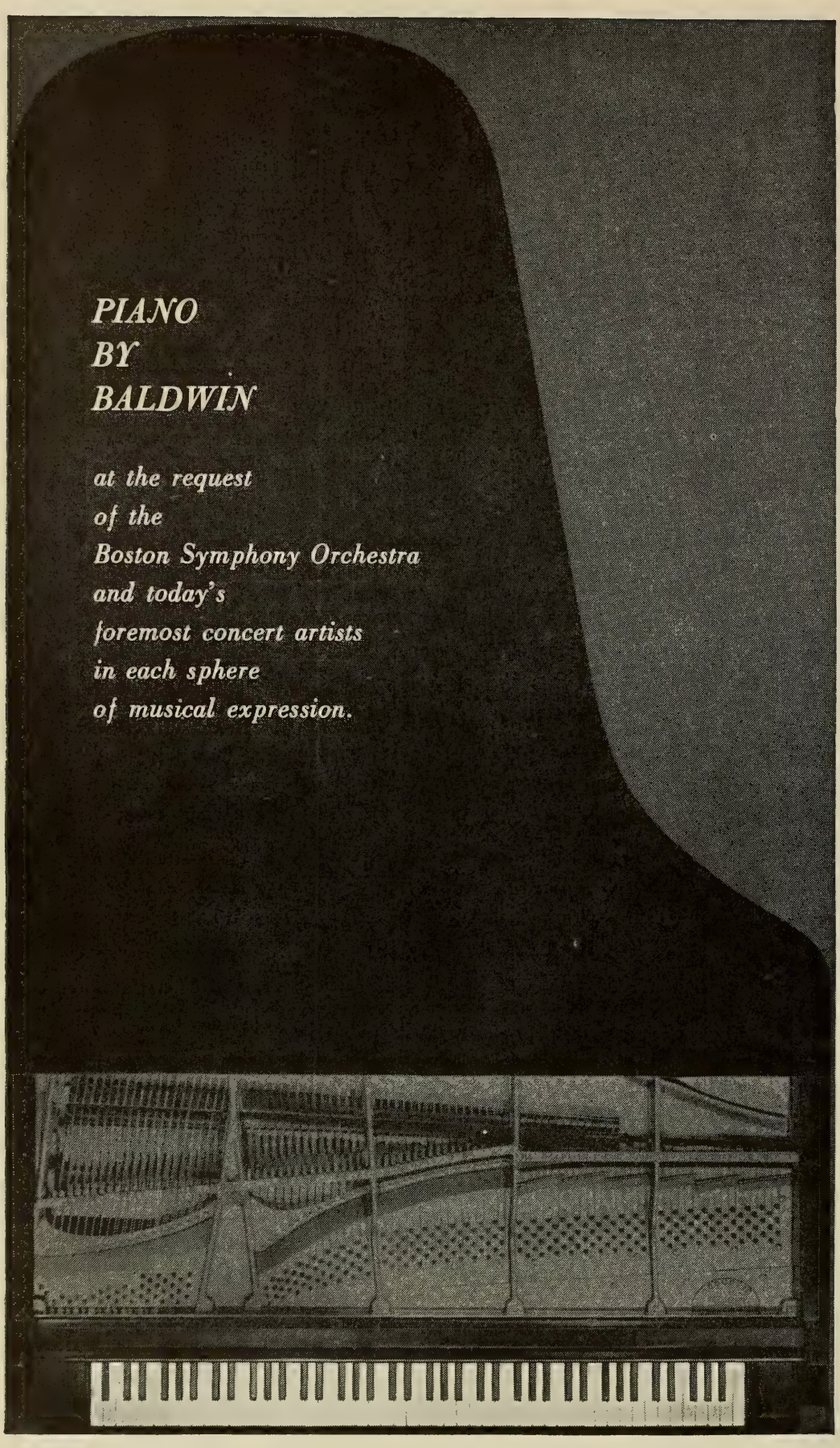
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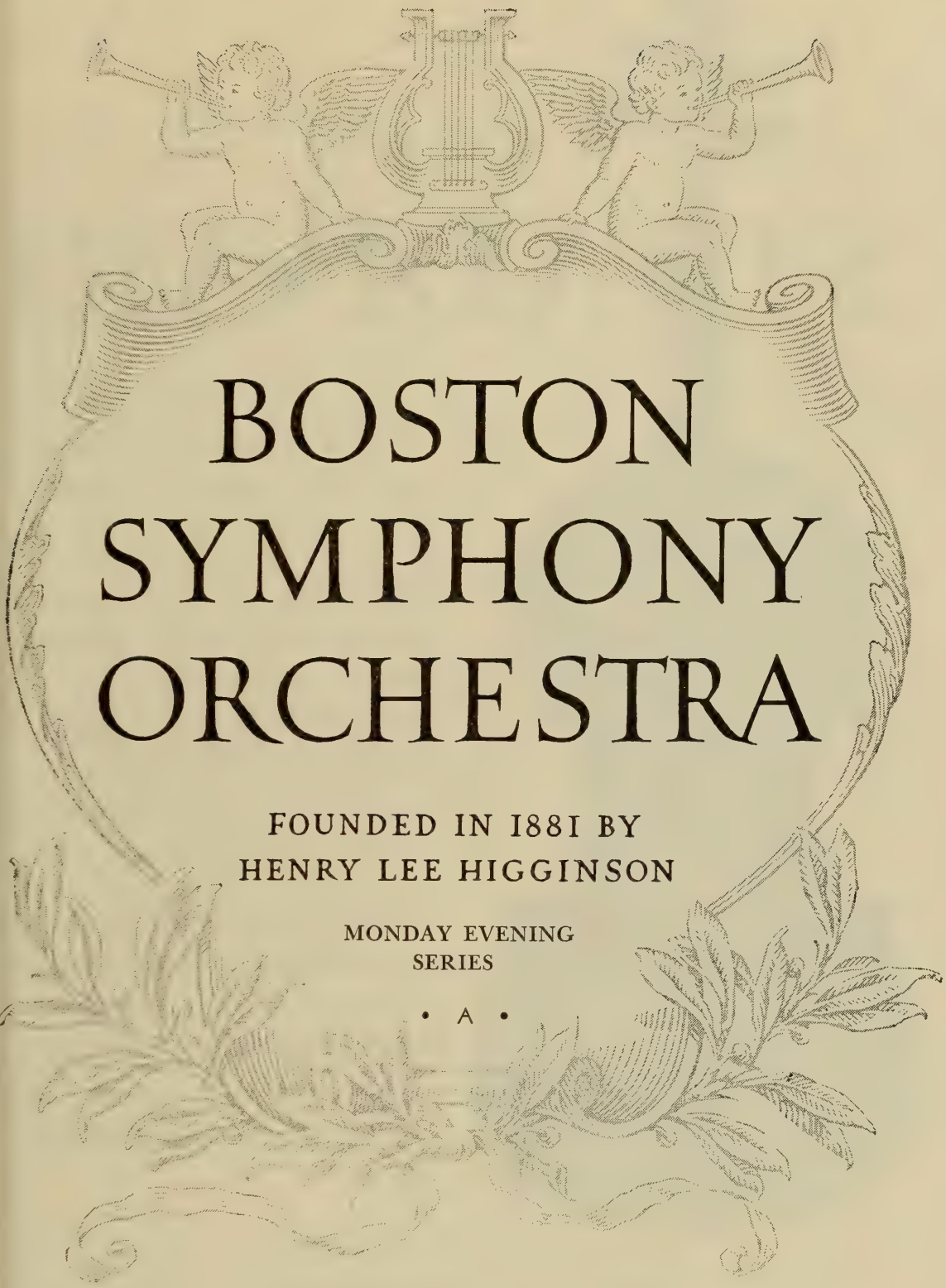
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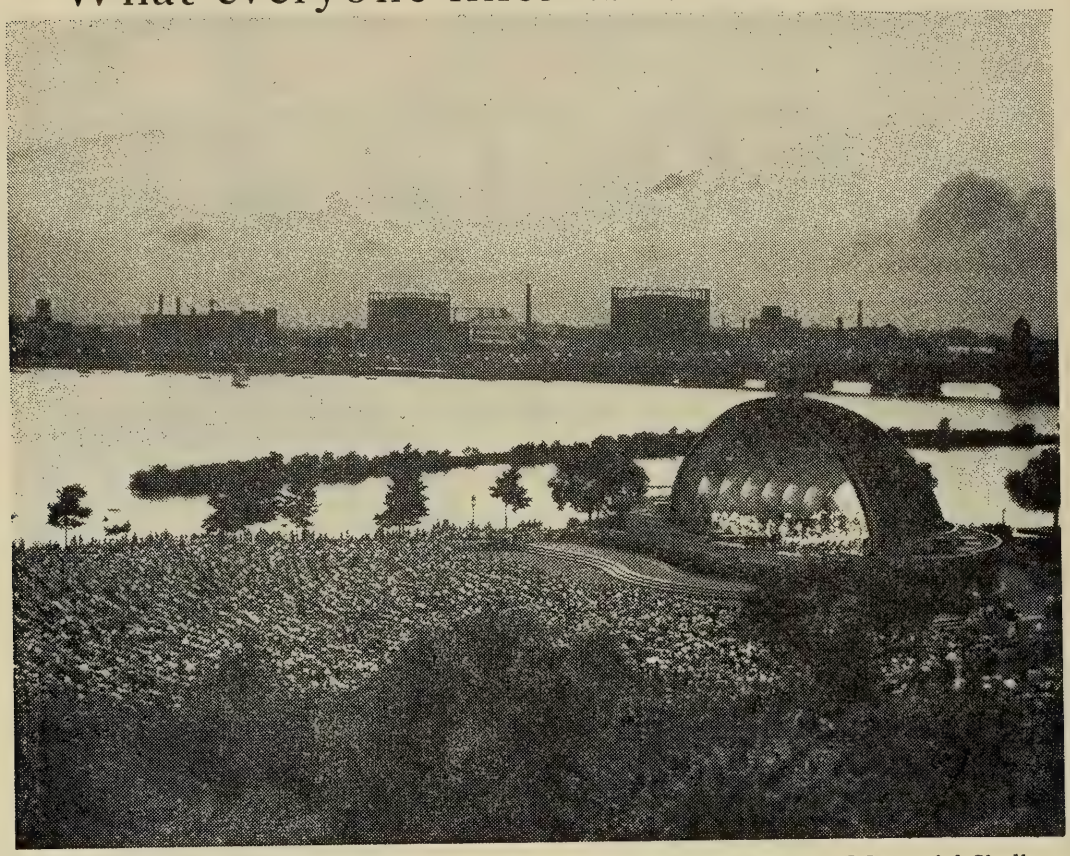
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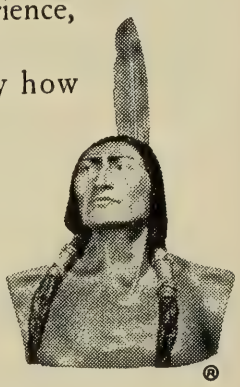


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CONTENTS

Program 9

NOTES

Hanson (Elegy in Memory of Serge Koussevitzky) 11
Debussy ("Iberia" "Images") . . 16

ENTR'ACTE

Liszt and the "Eternal Feminine" (*J.N.B.*) 22
Music in Mass Production (*J.N.B.*) 44

NOTES

Tchaikovsky (Symphony No. 6) . 49

A TOUR OF FAREWELLS

This Orchestra's first tour of the season (in Rochester, Cincinnati, Lexington (Kentucky), Detroit and Ann Arbor, October 16–22) became a succession of farewells to Charles Munch, whom the audiences were hearing for the last time as the Conductor of the Boston Symphony Orchestra. The critics reflected the general sentiment of each occasion.

"A pillar to be tied to in this day of shifting values is the Boston Symphony, which goes about its business of making great music as if this were the main and permanent concern of the human race. An audience that filled the Eastman to standing room last night seemed to agree that the idea is a good one. Music of this sort is the antidote to a lot of world problems. . . . The audience rose at the end and gave orchestra and conductor an overwhelming tribute."—Harvey Southgate, *Rochester Chronicle.*

"Mr. Munch, who retires at the close of the current season, will go down in Boston's fine musical tradition as one of the greatest."—Charles Dickerson, Lexington *Leader.*

"He retires at the end of this present reason. However, after such a superlative performance as Munch gave us last evening, concertgoers are unlikely to forget him. The concert was memorable in every way, a moving farewell per-

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formance of one of the world's greatest living conductors."—Ronald S. Hurst, *Cincinnati Enquirer.*

"Joy of reunion and nostalgia of farewell mingled in the concert given by the Boston Symphony Orchestra last night in Masonic Auditorium. . . .

"Conductor Charles Munch was recalled to the stage again and again at the end of the concert to receive the tumultuous applause of the audience. . . .

"Munch's farewell was expressed in a sweeping, powerful performance of Brahms' Symphony No. 1 in C minor that doubtless will be long remembered by those present."—Josef Mossman, *Detroit News.*

• •

WGBH AND THE BOSTON SYMPHONY ORCHESTRA

On Saturday morning, October 14, the studios and much of the equipment of WGBH-FM and TV were destroyed by fire. Thanks to the immediate offer by other stations and colleagues of their quarters and technical apparatus, the television broadcasts were resumed at 8:30 Monday morning. The radio broadcasts were continued without interruption, and the Boston Symphony Orchestra concert of the same evening was broadcast as usual from the studios in Symphony Hall. It was here that the FM broadcasts started ten years ago in 1951, when WGBH came into being with the Boston Symphony Orchestra as a charter member of the new venture.

This calamity has brought a general public realization that this outstanding educational station must have a new home of its own. The Boston Symphony Orchestra, in the midst of a drive for funds for its own pressing needs, is also fully aware that the rehabilitation of WGBH is essential and urges donations to WGBH, Cambridge 42, Massachusetts.

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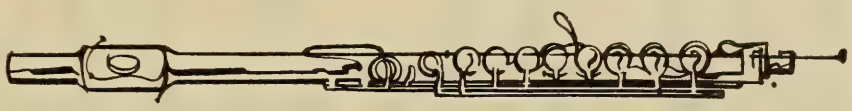
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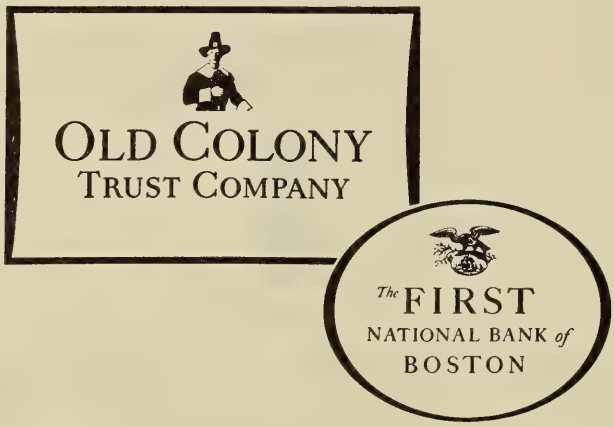
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HANSON . . . . . Elegy in Memory of Serge Koussevitzky, *Op.* 44

DEBUSSY . . . . . *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Fragrance of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

TCHAIKOVSKY . . . . *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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ELEGY TO THE MEMORY OF MY FRIEND, SERGE KOUSSEVITZKY, *Op.* 44

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra, and it was performed by this Orchestra January 20–21, 1956. It was conducted by Charles Munch at a memorial concert in the Berkshire Festival, on August 13, 1961. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

THE Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo (*teneramente con simplicità*) to a pianissimo ending.

• •

Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native

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State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this Orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this Orchestra, the composer conducting. The Fourth Symphony was introduced by this Orchestra December 3, 1943. The Fifth Symphony (Sinfonia Sacra) was performed in Philadelphia, February 18, 1955.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a

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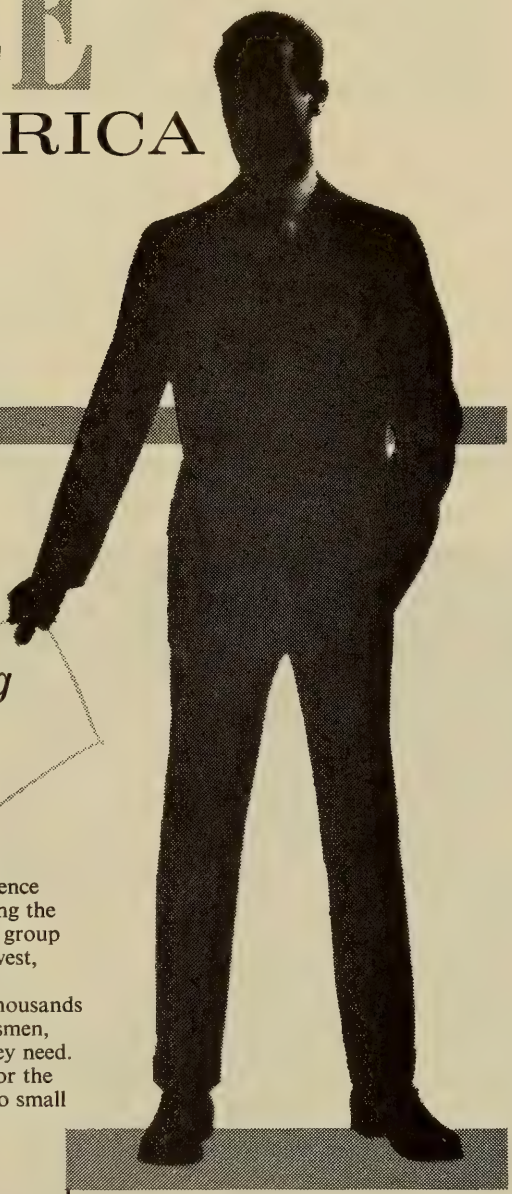


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suite from *The Merry Mount.* This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera Company in New York in 1932. Choral works include *The Lament of Beowulf* (1925); *Heroic Elegy* (1927); Songs from *Drum Taps,* after Walt Whitman (1935), and a transcription for chorus and orchestra of Palestrina's *Pope Marcellus Mass* (1937). The *Serenade* for Flute, Harp, and Strings was performed by this Orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this Orchestra, December 31, 1948.

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

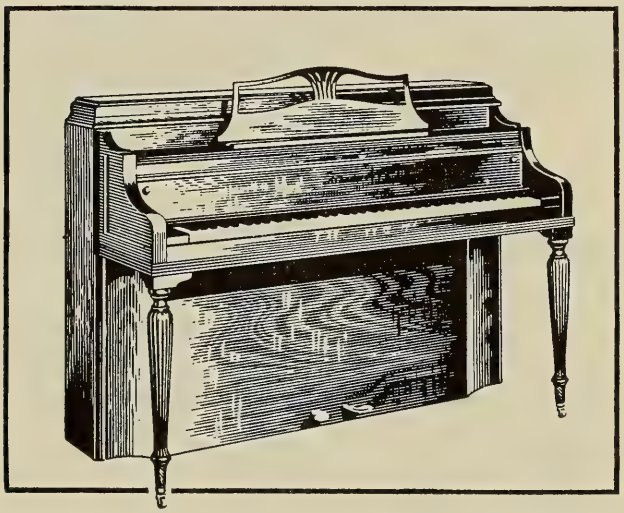
Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses (?)"* Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his



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doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin – or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer – and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"*

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in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

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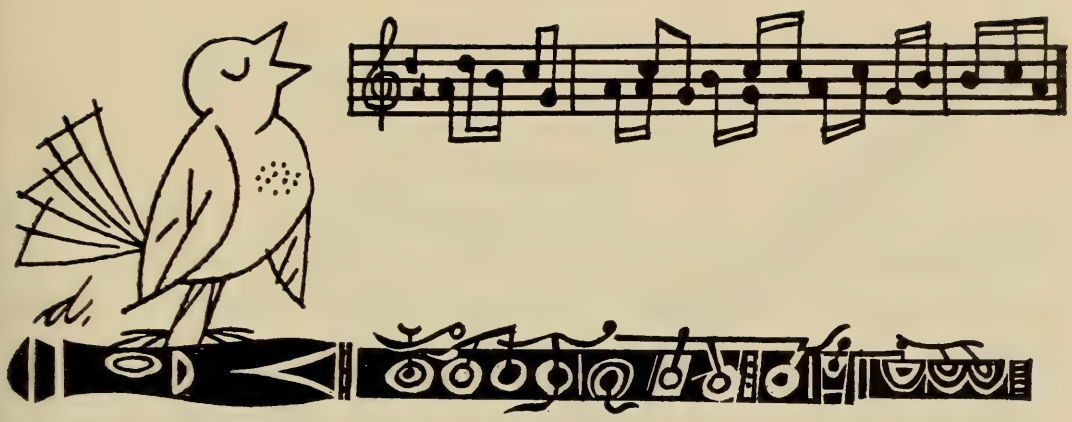
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(Sunday, October 22 marked the 150th anniversary of the birth of Franz Liszt.)

GOETHE's famous line *"Das Ewig-Weibliche zieht uns hinan,"* the apotheosis which, sung by a men's chorus, floats heavenward to close Liszt's *Faust* Symphony, is interesting as applied to the composer himself. The record of Liszt's life shows hardly a moment when he was not under some dominant feminine influence, in various degrees inspiring, so far as his music was concerned. All women, in their turn, were hypnotized by him. Even when he had well passed the prime of youth and definitely lost his good looks, as the photographs show, women of many sorts still fell under his spell. Some of these were

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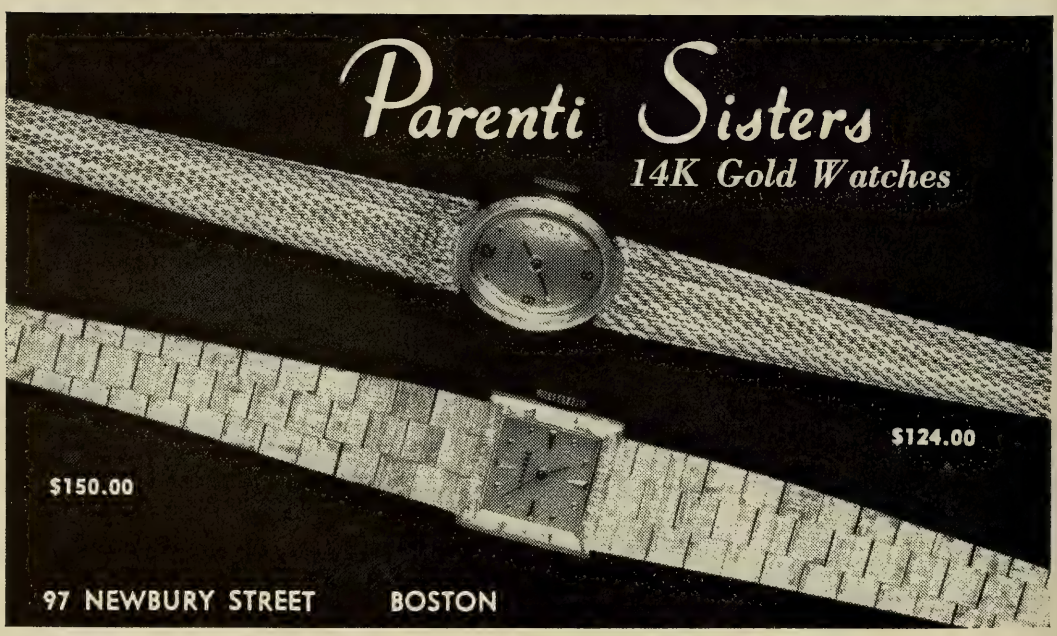
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momentary infatuations, but they should be mentioned to show the range of female susceptibility. If some of the ladies made fools of themselves, he protested mildly, but felt complimented. Even when he was fifty-eight, and had flowing white locks, a wild creature from the Ukraine, Olga Janina, threw herself at his head and was not repulsed, except where appearances counseled caution. There was the affair with Marie Duplessis (the original of *La Dame aux camélias*) in 1844 and with Lola Montez in 1850, besides other adventures less publicly known. Here the *"Ewig-Weibliche"* could be said to have drawn the artist in another direction than "onward."

Other of Liszt's associations with women were of a nobler sort, and were closely involved with the development of his character, the direction of his artistic aims and efforts, the needed stabilization of his contradictory impulses. The Countess Marie d'Agoult who lived with him in the years of his young manhood, and the Princess Carolyne von Wittgenstein who lived with him in his steadier maturity, were in their turn vitally important to him in these respects. It can be said of the Countess that with their union romantic love, as idealized in that period, reached its most intense flame. She did her best to lead him into the higher aspirations of a composer. She failed at last because she could not hold him from drifting into the more alluring ways of

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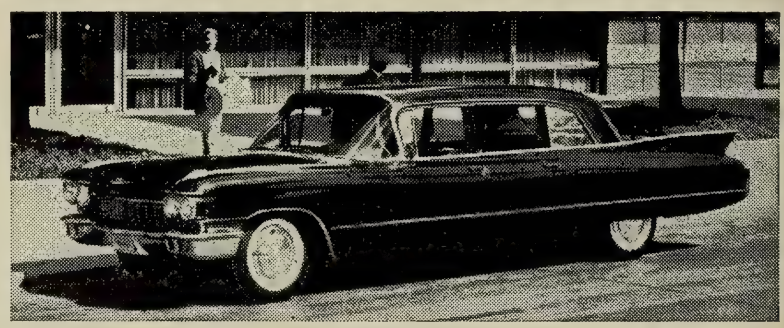
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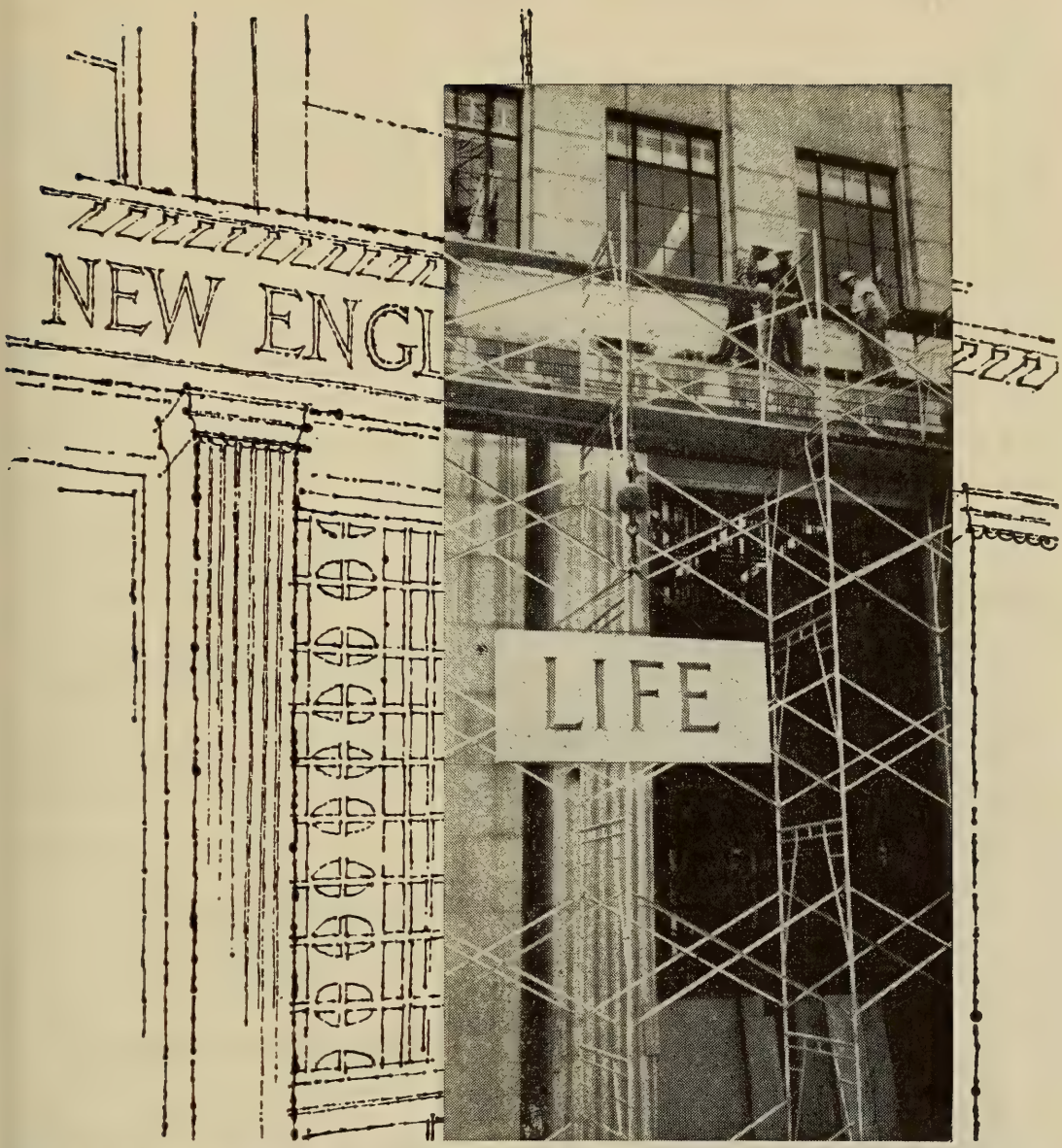
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the wandering, the all-conquering, the glamorous, the money-gathering virtuoso. The Princess Carolyne brought him what Marie could not — a settled domesticity, an imposed regimen for creative effort. She led him deeply into the Church. He became her captive artist. The protestations of love in his letters read like avowals prompted by a sense of duty. Her claim that she made a composer out of him is only a part truth. She was never inspiring. She had none of Marie's personal charm, or intelligence, or real musical perception. When Liszt left Marie and took up his abode at Weimar, he was mostly a potential composer. The Princess, following him there, surrounded him with the conditions for fulfillment.

Liszt met the Comtesse Marie d'Agoult in Paris in 1833, and there developed the sort of *grande passion* possible only in that Romantic era. Her early *mariage de convenance* precluded their legal union. They eloped in 1835 to Switzerland. Both had freely committed themselves to what they regarded as a permanent alliance. When the Countess, a blooded aristocrat, thus cast her lot with a common musician, she deliberately forfeited everything that her title and position stood for. The frowns of her class deterred Marie not in the least. She had no use for their attitude toward all musicians as mere hirelings who could be applauded at a soirée, but where then promptly ignored and



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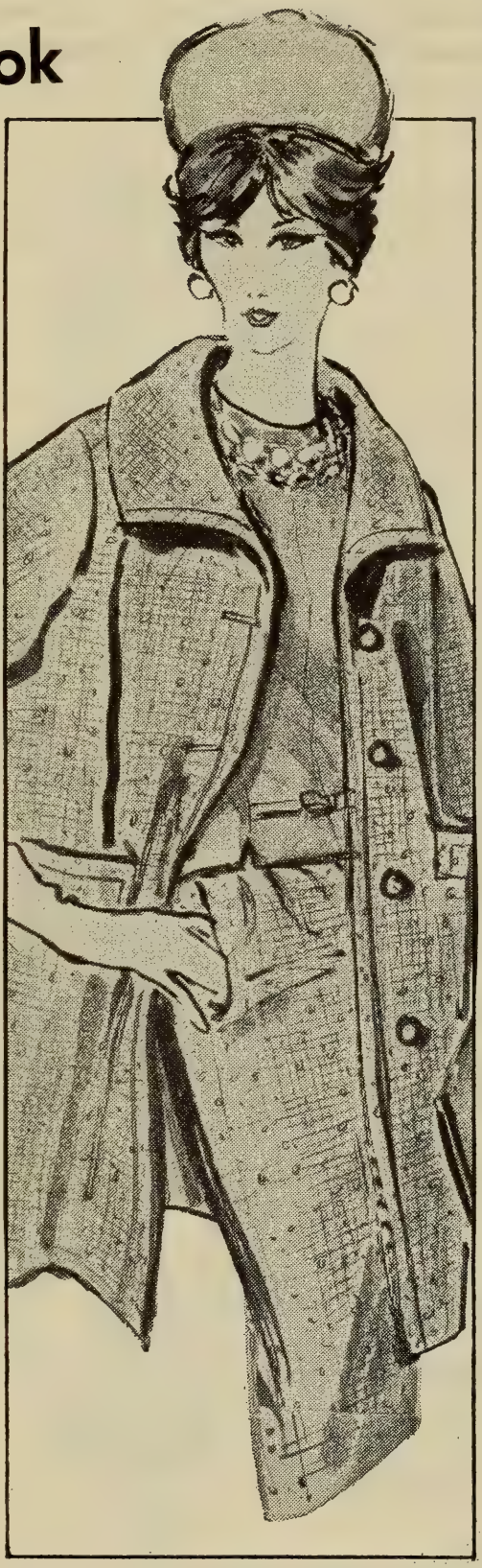
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dismissed. She had no regard whatever for the inanities of the *haut monde.* Born and raised in it, she retained her fine breeding and allied herself with the intelligentsia of Paris. Her heart and her superior wit were devoted to the burning cause of republicanism in the regime of Louis Philippe; her sense of social injustice was stirred by the grim spectacle of poverty in Paris, although she could hardly have come closer to its victims than glimpses from her carriage afforded. She was a free-thinker on many subjects, and later under the *nom de plume* of "Daniel Stern" became a distinguished writer.

To Liszt, the alliance with the Countess was less of a hazard. He had no special position to forfeit* and needed only the courage to become a partner in their joint act of social defiance. He was drawn by her beauty (she had youth and beauty at thirty), her bold liberalism, which he shared, the stimulation of her interest in art and letters; also, it must be admitted, her title.

Marie, burning her bridges, giving herself entirely to Franz, expressly hoped to encourage and guide him in the direction of the highest realization of his art — to original composition. During their honeymoon on Lake Wallenstadt in the Swiss mountains they were blissful in having shut out the world. They spent hours reading together (then and later) Goethe, Dante, Shakespeare, Sainte Beuve (in the original

* And yet it is reported that his lack of audiences in England was due to a scandalized public opinion.



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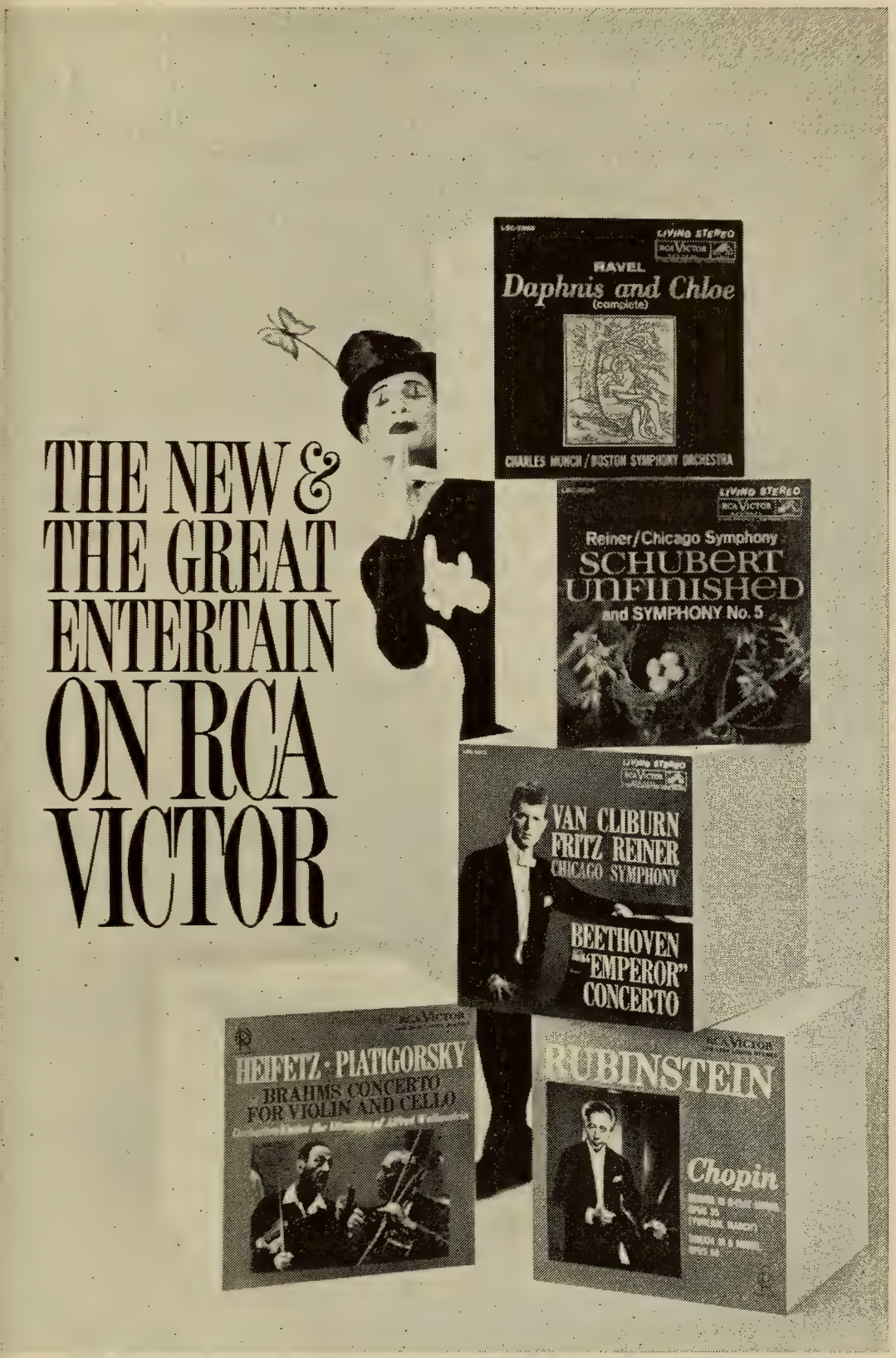
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languages). He composed his first work — *Le Lac de Wallenstadt,* to be included in the *Années de pèlerinage.*

One morning in late August, Marie looked out of their window to behold a light covering of snow on the distant mountain peaks, and she realized that their honeymoon was over — their time of complete isolation could not last forever. They settled in Geneva, and there came to their door visitors, invitations, pupils, bids for Liszt's talent. Before long, Liszt had slipped back into the agreeable life of the much-sought virtuoso, highly content with the sweet taste of idolatry and the attendant boon of handsome earnings. She was often left alone while he travelled. His letters showed that he was exulting in his acceptance by the very class, with its titles and wealth, that she had abandoned without hesitation or regret. She was the stronger character of the two, and although to love is to overlook, she was too forthright to conceal her awareness of his weaknesses, his nervous excitability, his addiction to stimulants, his vanities which could take any amount of flattery by those who would flatter, and was secretly injured by those who would not.

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This continued for three years through which Marie found herself with or without her lover in Geneva, Paris, Nohant (with George Sand), Milan, Venice, Florence. Their first child, Blandine, was born in Geneva, December 18, 1835 (seven months after their flight from Paris); Cosima was born at Lake Como (hence her name) on Christmas Day, 1837; Daniel, in Rome, in the spring of 1839. Their three fair children were a new bond between them, but a bond that would have been stronger if they had not been compelled to leave them mostly in the care of nurses. Their love and their determination to make their love the pledge of their highest achievement was still the strongest bond.

The first crisis came when in 1838, leaving her in Venice, he went to Vienna to give some benefit concerts and stayed for many weeks, enraptured by the success of his return to that city while she sat in her bedroom, a self-pitying invalid. When a letter came on a monogrammed note paper, indicating a lady's boudoir, she tore it up without breaking the seal. After later infidelities she protested to him: "I am willing to be known as Liszt's mistress, but not as one of his mistresses."

What he had announced as a few days' absence extended into weeks. His letters were filled with his own doings. He seemed to have forgotten that Marie was ill, and when she wrote of her state of nervous depression, he urged her to join him in Vienna. She answered: "You

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ask me to join you; there are two hundred leagues between here and Vienna. I move with difficulty from my bed to my armchair. . . . Franz, is it really you who are abandoning me in this way?"

He answered that he was coming, but eight days more passed without him.

"I am at the Piazza San Marco. The message comes that he has arrived at the hotel. I run, I fly. I throw myself into his arms. 'Pray God that I can continue to love you as I have loved you.' "

Franz was full of repentance. He protested that the money, which was pouring in, would be needed to support their child, Blandine, to support his mother in Paris. Marie should not be left to languish alone. She should return to her legitimate daughter, Claire, in Paris, to her family and old friends. She should develop her ability to write and make a career. If she could find consolation in the company of another man – he would not protest.

Marie wanted no other man nor could she retrace her life. "My family – do I still have one? My daughter, would she know me? My one talent has been my love, the desire to make you happy." This with tears. Did he understand? "He had understood better before."

After they had started to drift apart in 1839, the letters continued.

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Marie never remarried, or formed another alliance. His declarations of undying love became infrequent; she found it hard to distinguish between sincerity and auto-intoxication. Her love for Liszt was never extinguished. It must have galled her that only after their separation did he become what she had tried to make him — a composer in the larger forms who would write a vast symphony on *The Divine Comedy,* or on Goethe's *Faust,* both of which they had read together and discussed with a sort of dedication.

After years of wide touring, during which he hardly saw Marie except in the summer seasons, their meetings ceased. Liszt at last found a home base for intensive study and application toward the higher musical forms. In 1848 he was received by the Grand Duke Carl Friedrich in the Court at Weimar where he became *Kapellmeister.* In that position he could gain orchestral experience, fulfill his intention of composing great orchestral works, and give up his public piano recitals altogether. In the year previous he had met the Princess Carolyne von Sayn-Wittgenstein, and romance bloomed once more, but this time with little evidence of ardor. The impulse seems to have been mostly proprietary on her part, gentlemanly and submissive on his. The Princess was younger than Liszt, but no beauty. In later years she would have been called a "bluestocking." She followed him to Weimar, and, after running counter to a good deal of frigidity at Court, openly lived with

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him, as the Countess had done. This alliance lasted longer – it did not begin to dissolve until 1860. The illegality in each case was circumstantial. Carolyne was in Marie's predicament of an early, loveless marriage. Both had been married as young girls to what their parents considered suitable husbands, according to the custom of the times, only to find their husbands in every respect unsuitable. The lover Liszt would probably have become the husband in either case had it been possible, for he was strictly gallant in such matters. When finally, in 1864, Carolyne's husband died, Liszt would dutifully have gone to the altar if she had brought up the subject. By that time their youth had passed, Liszt had been relieved of her domination and had grown to value his bachelorhood. Since she had striven for years (and in vain) to obtain a divorce from Rome, it is to her credit if she refrained from imposing upon his correctitude by mentioning matrimony when it had become possible.

The effect of these two women upon Liszt as the inspiring companion of a composer could hardly have been more different. Marie's principal aim in abandoning her family and friends for a pianist was undoubtedly to bring out the best in a very talented and very uncertain young man, torn by warring impulses of religious asceticism and fleshly delights, of self-abnegating idealism on the one hand and on the other the seductive lure of bewitching his audiences, this too easy

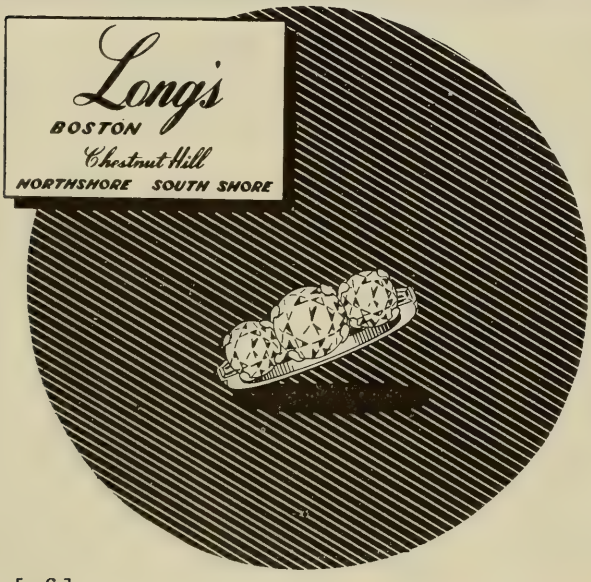
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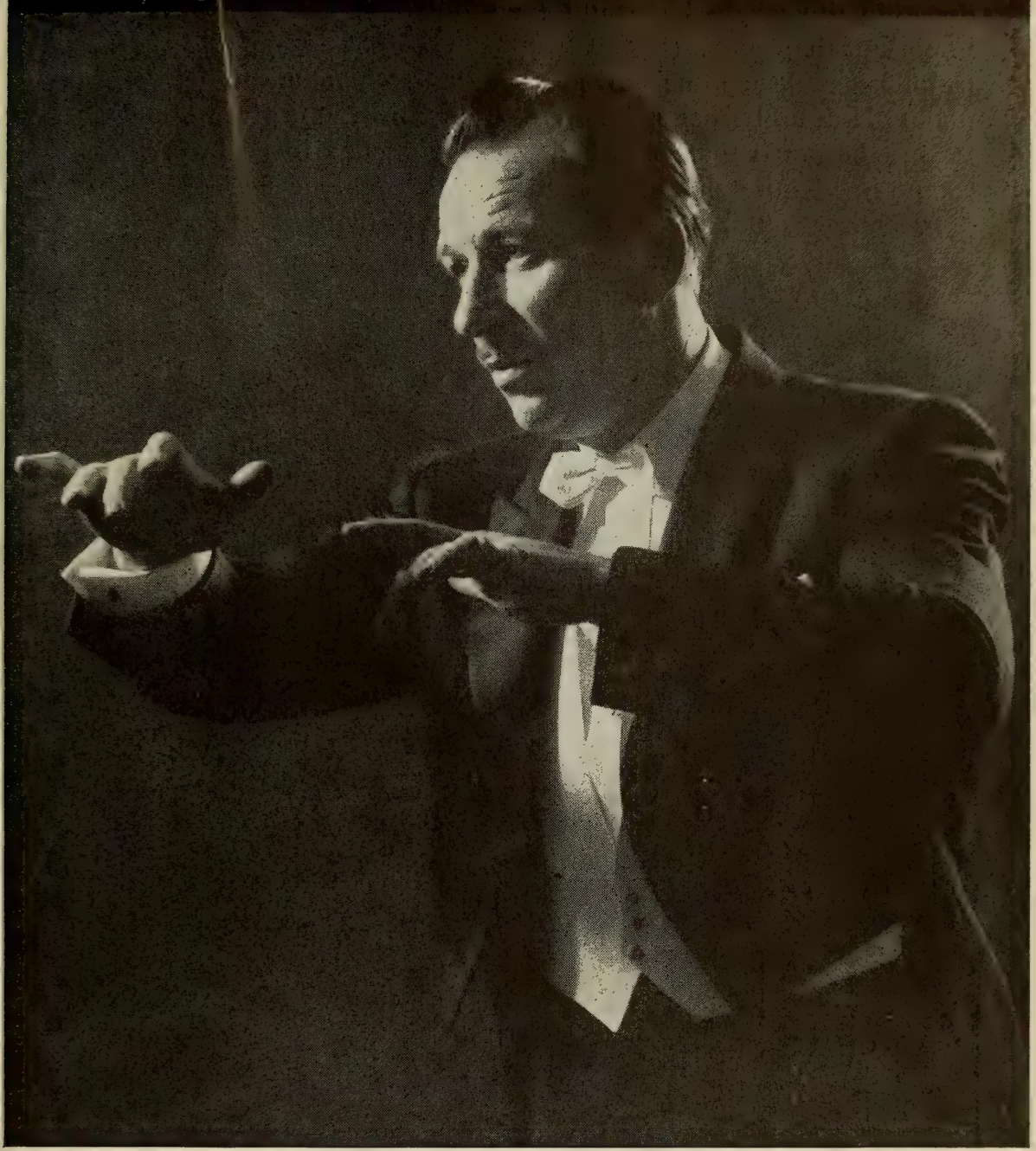
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success mingled with disgust at the emptiness of the effort. She could fill him with self-reproach but not prevent recurrences.

Carolyne, on the contrary, could boast that she held him to a steady, domestic life where he would (and did) compose something more important than potpourris on current operas. He wrote all his orchestral music and such fine works as the Piano Sonata and other superior piano pieces under her strict eye. While Carolyne is given due credit, it must be noted that Liszt had found himself a niche favorable for composing before she took control. Yet Carolyne steadied him as Marie never could. Liszt always needed steadying, and he needed a woman to do it as did no other composer on record.

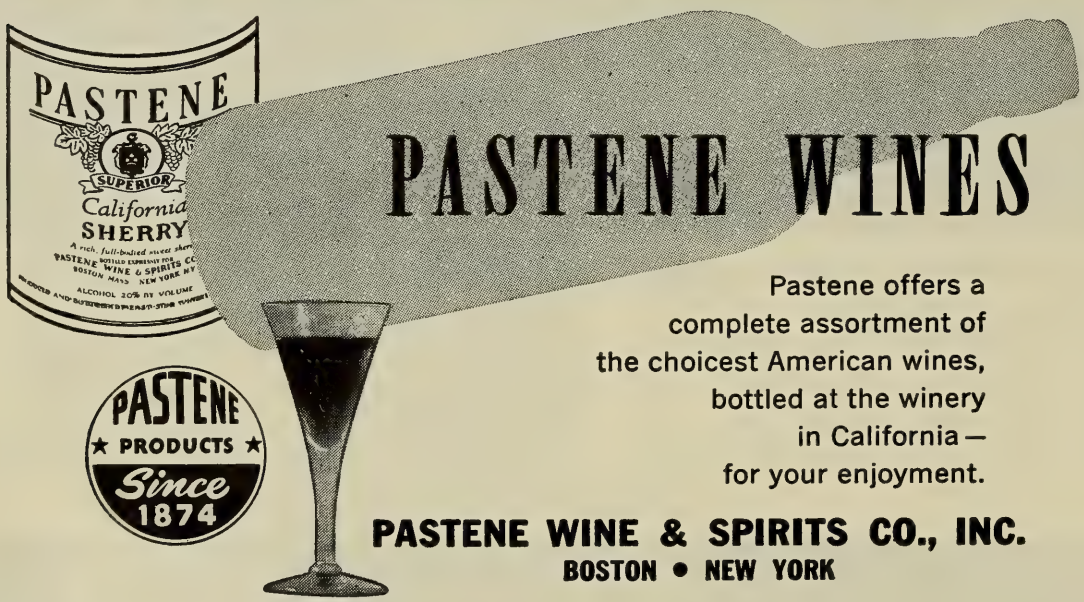
The mixture of exalted idealism and empty show in his music, of fine sincerity and mere posturing, directly reflects the man. Her principal hold upon him was through religion, for she was a fanatic of the Roman faith, and he had been drawn to the Church even from childhood. She combated his addiction to cognac and strong cigars which he took to quiet his nerves (although she too smoked cigars). She reproached his "indolence" and all but locked him in his study until a score was begun and completed. This routine of goading sounds uncomfortable, to say the least, and the wonder is that Liszt apparently accepted it in good part. His complacency could mean only that he

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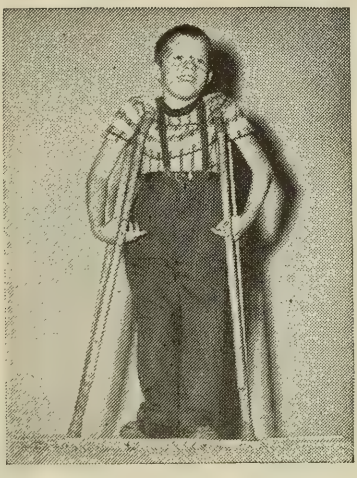
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realized the need for such control, that he was grateful to her for sacrificing herself, hazarding her fortune, putting herself into a position of social ostracism at Weimar for his sake. He must also have had a real fondness for her, a sentiment by no means shared by most of his friends. Ernest Newman quotes their remarks in letters and adds: "The Princess's perfumed religiosity, her passion for crude effect, her mountebankery of thought and tumidity of expression, all left their mark upon him, and led to the exaggerations of certain elements in him which, under a different influence, he might have purged himself."

If this is an overstatement, it is characteristic of Newman's book *The Man Liszt* which is in large part a denigration of the Princess, and a restitution of her predecessor, the Countess, whom the early biographers of Liszt had grossly slighted and misrepresented. The culprit for this was the Princess herself who, directly after the death of the Countess, engaged a quasi literary friend, Lina Ramann, to write the first life of Liszt, to depict him as the victim of a scheming seductress. There was no love lost between these two ladies, who incidentally never met. Marie had more cause for resentment. Carolyne had summarily removed Marie's three children by Liszt from under her nose in Paris and later planted the girls in Berlin, while their mother remained helpless, having no legal status. This callous step brought to

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a sudden end the visits of the children to their mother in her beautiful establishment on the Champs-Elysées in Paris. These visits had been a delight to Blandine and Cosima, who had become eager Parisian demoiselles, and to Daniel, who had been placed in a *lycée.*

Marie was too human not to be deeply piqued by the treatment she had from Liszt under the baleful interference of the Princess. There was undeniable pique in her novel *Nélida,* which came out in 1848 and was republished by her in 1860. It was a thinly veiled presentation of the situation at Weimar. She depicted a painter (a transparent substitution) engaged to execute a great mural at "W—," helpless as he faced the expanse of blank wall to fulfill the assignment. This sort of fictionalized personal scandal was then customary and had been practiced by George Sand and her colleagues. Liszt spoke of the book with an air of patient toleration, but it wounded his pride. It put an end to any vestiges of friendly sentiment toward her. Carolyne was openly and coldly hostile. She had her revenge by besmearing Marie's name after her death with what purported to be a factual biography of Liszt. Marie, however, had a posthumous last word, for her mémoires and her correspondence with Liszt were at length published, setting the record straight item by item.

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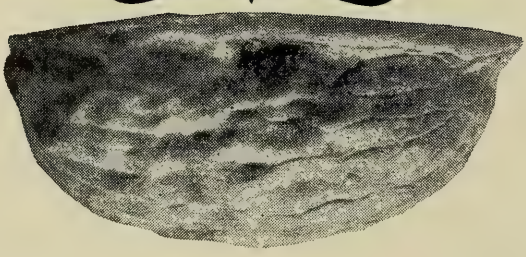
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Marie never quite lost her affection for Liszt. When the two met by appointment in Paris, in June, 1861, to speak of the future of their children, and when Liszt's conversation dwelt upon the ghosts of their past, her eyes filled with tears. "I kissed her forehead for the first time in long years," Liszt wrote to the Princess, "and said to her: 'Come, Marie, let me speak to you in the language of the peasants: May God bless you! Wish me no evil!' For a moment she could not reply, but her tears flowed faster than before."

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Under the heading "American Music Interest Soars; Good News in 1961," a survey published by BMI reports the tremendous increase in musical performance in this country in recent years. The figures show that "the field of music has grown 44% faster than the total economy during the last twenty years," and indicate that there is more music (good and bad of course) taking place per hour here than in any other continent.

The survey is here re-reprinted, in quotation or paraphrase.

The number of symphony orchestras, so the survey reveals, has about doubled, from about 600 in 1939 to 1,177 in 1960.

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More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on all spectator sports.

In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week.

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According to the best indications, more than 40,000,000 persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities than in any previous year since the League has been keeping records.

The most recent estimate of the League indicates that there are 1,177 orchestras operating in the United States. They encompass a total of approximately 70,000 playing members, and an estimated 80,000 public-spirited men and women who volunteer their services on governing boards and women's committees for the purpose of finding ways and means to meet the aggregate orchestra expenditure, estimated at $25,000,000 annually.

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Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1940.

The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty per cent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen United States cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60

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programs of 74 American symphony orchestras revealed that 985 works of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation, perhaps the *primary musical nation, quantitatively speaking, one wonders about quality — that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count — the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.* J. N. B.

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SYMPHONY NO. 6, IN B MINOR, *"PATHÉTIQUE," Op. 74*

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The instrumentation consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem

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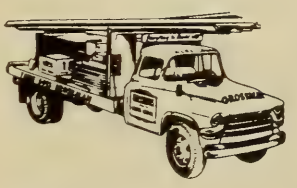
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of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all – let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In order words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an

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apt one, because the symphony has all the habiliments of melancholy – the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the Symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the Symphony – a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

• •

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure

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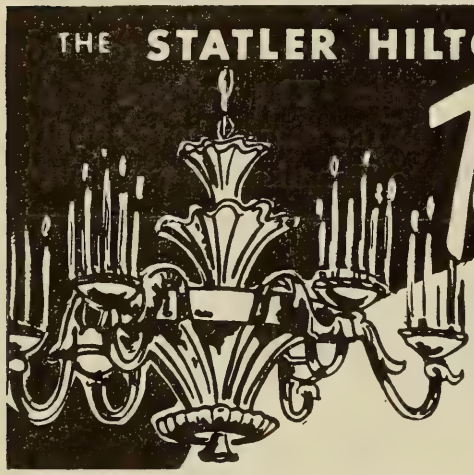
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sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's


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emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the Symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are

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very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, Adagio, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an Allegro non troppo as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an Andante episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very char-

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

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acteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending pizzicato scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an Allegro con grazia in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the Symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsa-

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tions from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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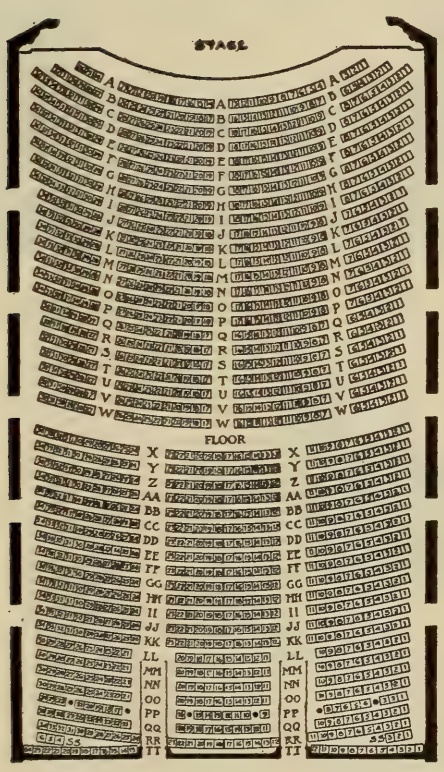
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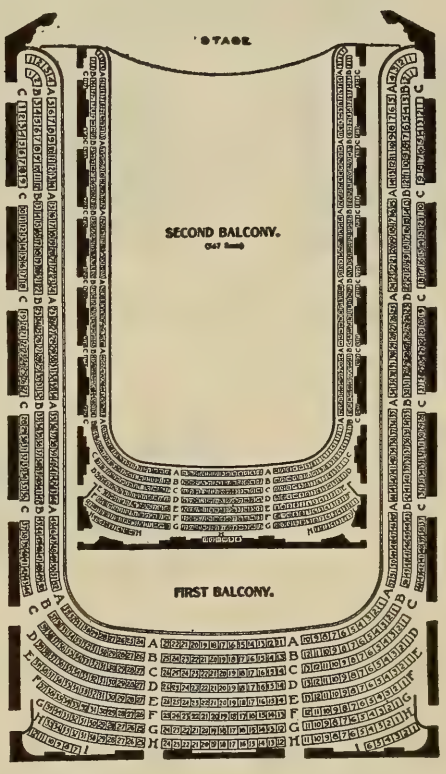
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12	Boston	(Rehearsal I)
13–14	Boston	(Fri.-Sat. III)
16	Rochester	
17	Cincinnati	
18	Lexington	
19	Columbus	
20	Detroit	
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24	Boston	(UNESCO)
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31	Cambridge	(I)

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3–4	Boston	(Fri.-Sat. V)
6	Boston	(Mon. I)
7	Boston	(Tues. B)
10–11	Boston	(Fri.-Sat. VI)
13	Storrs	
14	New Haven	
15	New York	(Wed. I)
16	Washington	
17	Brooklyn	(I)
18	New York	(Sat. I)
21	Cambridge	(II)
24–25	Boston	(Fri.-Sat. VII)
26	Worcester	
28	Providence	(II)

DECEMBER

1–2	Boston	(Fri.-Sat. VIII)
3	Boston	(Sun. b)
5	Boston	(Tues. C)
7	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. IX)
12	Hartford	
13	New York	(Wed. II)
14	Englewood	
15	Brooklyn	(II)
16	New York	(Sat. II)
18	Boston	(Mon. II)
19	Providence	(III)
29–30	Boston	(Fri.-Sat. X)*

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7	Boston	(Sun. c)
9	Cambridge	(III)

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12–13	Boston	(Fri.-Sat. XII)
15	Boston	(Mon. III)
16	Boston	(Tues. E)
19–20	Boston	(Fri.-Sat. XIII)
23	New London	
24	New York	(Wed. III)
25	Baltimore	
26	Brooklyn	(III)
27	New York	(Sat. III)
30	Boston	(Tues. F)

FEBRUARY

2–3	Boston	(Fri.-Sat. XIV)
4	Boston	(Sun. d)
6	Providence	(IV)
8	Boston	(Rehearsal VI)
9–10	Boston	(Fri.-Sat. XV)
12	Boston	(Mon. IV)
13	Boston	(Tues. G)
15	Boston	(Rehearsal VII)
16–17	Boston	(Fri.-Sat. XVI)
19	Hartford	
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21	New York	(Wed. IV)
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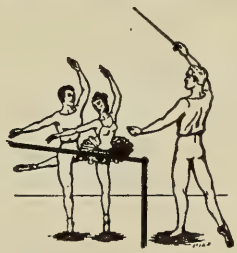
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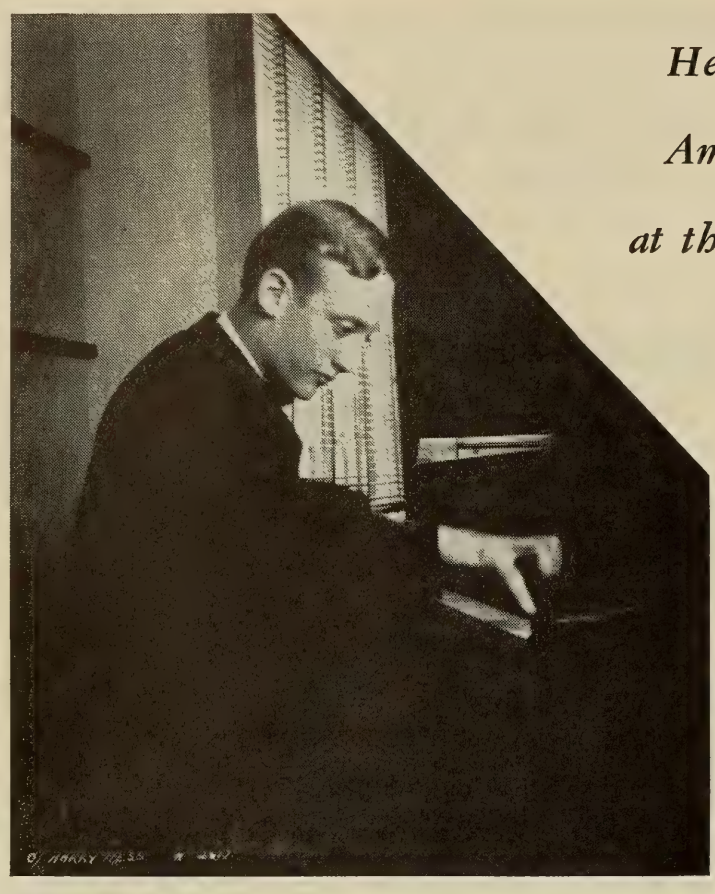
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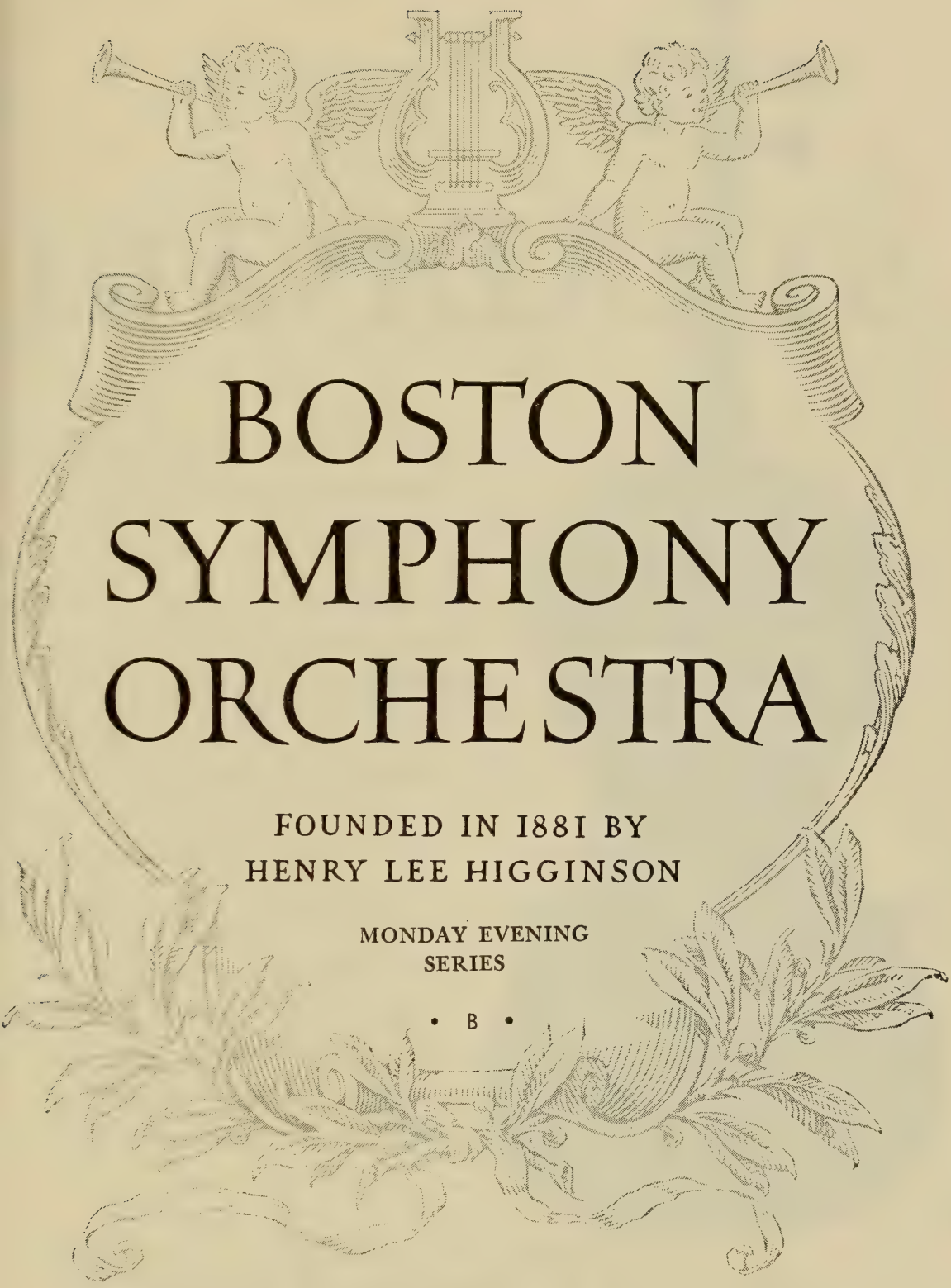
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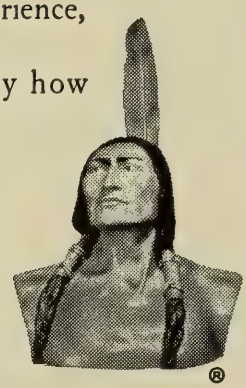


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CONTENTS

Program 9

NOTES

Bach (Suite No. 2 in B minor, for Flute and Strings) . . . 11

Stravinsky (Symphony in Three Movements) 16

ENTR'ACTE

Ansermet and the Moderns (*Edward Lockspeiser*) . . . 30

NOTES

Debussy ("Prelude to the Afternoon of a Faun") . . 44

Moussorgsky ("Pictures at an Exhibition") 48

ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe.* In 1918 he founded the *Orchestre de la Suisse Romande.* He has conducted the symphony orchestras of South America and the United States in several seasons. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Dr. Munch, and again conducted December 30–January 7, 1956.

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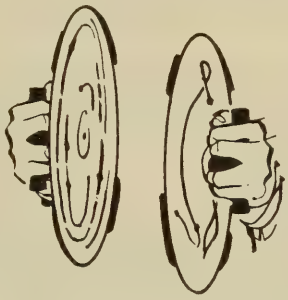
On Saturday morning, October 14, the studios and much of the equipment of WGBH-FM and TV were destroyed by fire. Thanks to the immediate offer by other stations and colleagues of their quarters and technical apparatus, the television broadcasts were resumed at 8:30 Monday morning. The radio broadcasts were continued without interruption, and the Boston Symphony Orchestra concert of the same evening was broadcast as usual from the studios in Symphony Hall. It was here that the FM broadcasts started ten years ago in 1951, when WGBH came into being with the Boston Symphony Orchestra as a charter member of the new venture.

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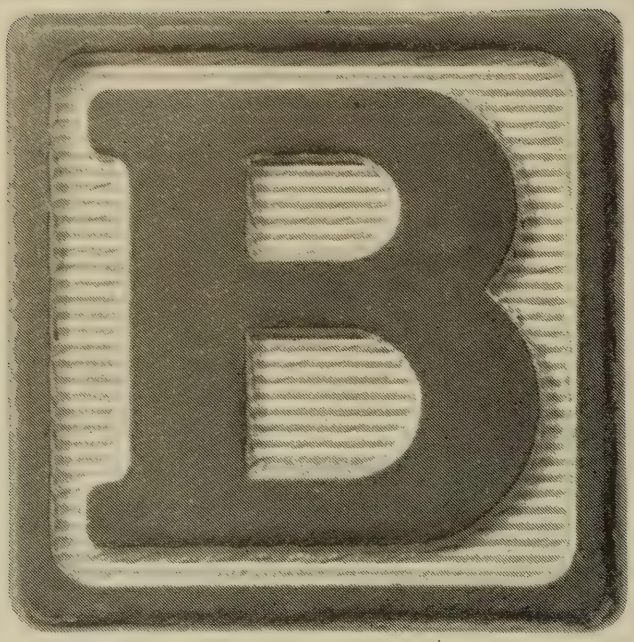
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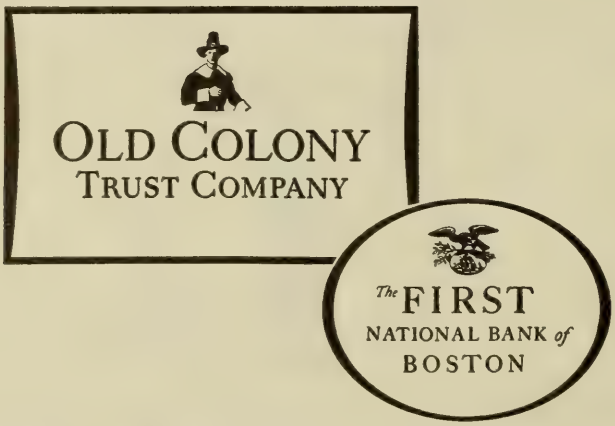
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Second Program

MONDAY EVENING, DECEMBER 18, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BACH . . . . . Suite No. 2, in B minor, for Flute and Strings

I. Overture
II. Rondeau
III. Sarabande
IV. Bourrées I and II
V. Polonaise and Double
VI. Menuett
VII. Badinerie

Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY . . . . . Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DEBUSSY . . . . . "Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

MOUSSORGSKY . . . . . "Pictures at an Exhibition," (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite was first performed by the Boston Symphony Orchestra (the continuo edited by Robert Franz) February 13, 1886.

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the *Inventions.* Composing the six concertos for the Markgraf of Brandenburg at this time, he very

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likely made copies of his manuscripts and performed them at Cöthen.

Bach's own title upon the score was *"H moll Ouverture al flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or transverse-flute, to distinguish it from the *flûte à bec* which survives as the recorder. The bass is marked *"continuo."*

• •

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lulli was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes. In the dance melodies of these

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suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer. (The first suite ends with two *"passepieds,"* the third with a *gigue,* the fourth with a vivo entitled *"Rejouissance."*)

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SYMPHONY IN THREE MOVEMENTS

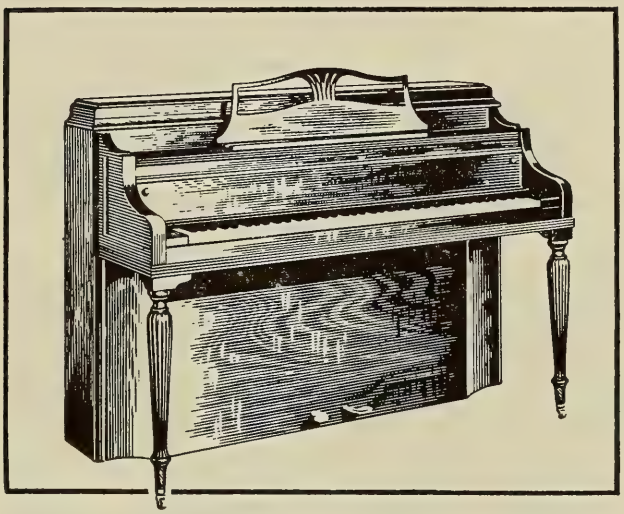
By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946. Richard Burgin conducted it on February 13–14, 1948.

The instrumentation includes: 2 flutes and piccolo, 2 oboes, 2 clarinets and a bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, piano, harp and strings.

IT IS hardly to be expected that Stravinsky at any time of his life would turn to the symphonic style in its truly classical sense. The symphony which he wrote in 1907 and dedicated to his teacher, Rimsky-Korsakov, was a student exercise. In the *Symphonies for Wind Instruments* and the *Symphony of Psalms* he used the word as a mere convenience, in its noncommittal root sense of a combination of tones. His Symphony in C major of 1940 could be called a momentary dalliance with the classical form in which the composer gave as usual free scope to his individual fantasy.



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The *Symphony in Three Movements* has still fewer road signs of symphonic tradition. In the general construction of the first movement there are vague approximations of sonata form, "development," if Stravinsky's personal way of manipulation can be so-called, and recapitulation. The "slow movement" has something similar to the song form of middle section and return. The finale has a series of sections that might be called variations, a brief fugato in Stravinskyan counterpoint, and a close suggesting a coda. Ingolf Dahl, Stravinsky's close friend who was entrusted by him to provide an analysis for the first performance in New York, calls this symphony "the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force. This, of course, is the exact opposite



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of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque."

Mr. Stravinsky, asked on the occasion of the New York first performance which he was to conduct to make some remark about his new symphony, wrote as one who is pressed for an explanation and is willing to oblige but who has actually nothing helpful to say: "This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

Mr. Dahl adds, in the same program: "One day it will be universally recognized that the white house in the Hollywood hills, in which this Symphony was written and which was regarded by some as an ivory tower, was just as close to the core of a world at war as the place where Picasso painted 'Guernica.' "

Roman Vlad, discussing this symphony in his recent book on Stravinsky (Oxford Press, 1960), finds its far more symphonic than does Dahl. He points out that "it follows quite strictly the pattern of the classical sonata movement as found in the first Allegro of Beethoven's Fifth



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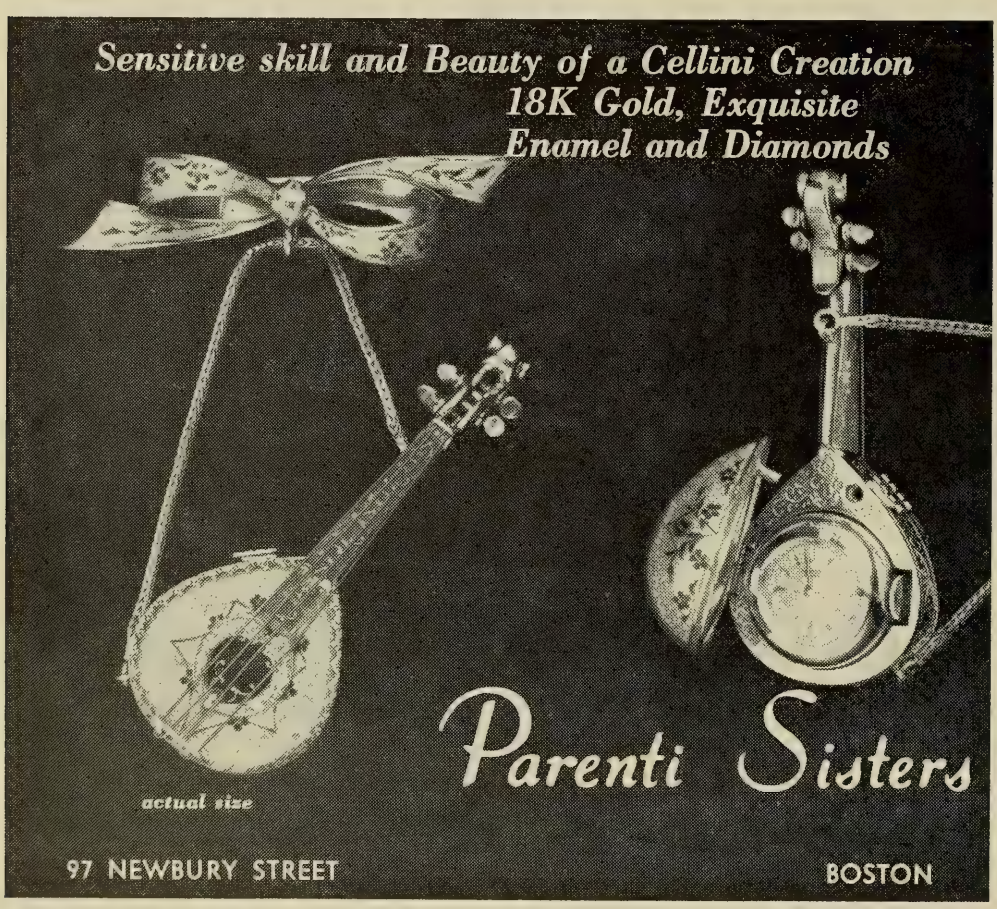
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Symphony. The second movement, Andante, is in the form of a da capo aria which is linked to the Finale, con moto, by a short interlude." He further remarks that "It was originally conceived as a symphonic work with the piano as solo instrument. Its structure as it was produced shows traces of this; in passage after passage of the first movement the piano part is all important. In the second movement, the *concertante* part is taken over by the harp, while the final movement, 'con moto,' is filled out for piano and harp. Thematic exposition and symphonic development technique as used in the Symphony in C are used here also to achieve a musical texture of great density."

"Density" seems a strange word to apply to this score, in view of the delicate and spare orchestration of the second movement, in which the harp, replacing the piano part, makes its point crisply and clearly throughout. The first movement, too, is lightly scored, with its constant flow of bass chords and its animation of rhythmic punctuation. The last movement, which follows without break, is more brilliantly treated, but maintains the foregoing basic style.

Mr. Vlad, intent upon establishing some symphonic relationship, points out the motto of the opening chords, F - A-flat - F, which, alternating with F - A - F, he considers "extremely significant borrowing, although Stravinsky uses it only for more or less structural purposes." The "borrowing" is a reference to the motto F - A - F of Brahms' Third





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Symphony, although this analyst makes no attempt to find any other point in common between the two symphonies and their composers. Symphonic resemblances in this work are hardly more than skeletal. What counts is the covering flesh, the textural substance, for there lies the particular piquant animation which makes it a living organism. A succession of stylistic reminiscences, pointed out by Alexander Tansman and easily noted, are eloquent evidence that here Stravinsky is operating in his own ebullient vein, unhampered by any titular mask he may assume for the moment. Mr. Tansman finds in it: "the eruptiveness and the breathtaking pulsation of certain fragments of *The Rite of Spring,* the active rhythmic movement of *Petrouchka* and *Les Noces,* the constant charm of the melodic spontaneity of the *Jeux de Cartes,* the lightness and animation of the *Octet* or the *Capriccio,* the astonishing plasticity of the timbres for which the utilization in concertino of diverse groups originates in *L'Histoire du Soldat,* the moving tension of the *Symphony of Psalms,* the peaceful serenity of the *Apollon-Musagète* . . . and finally the discursive virulence of the *Concerto for Two Pianos.*"*

Stravinsky's answer to Robert Craft's question in *Conversations with*

* Tansman: *Igor Stravinsky,* 1949.

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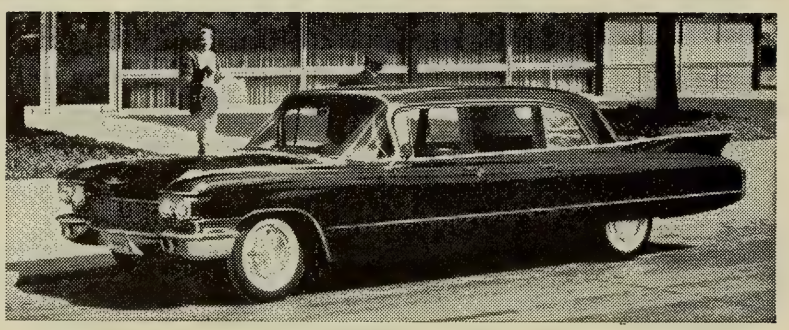
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Igor Stravinsky — "What music delights you most today?" would indicate that this composer can drink deeply from the past without undue assimilation — "Stravinsky replied that he likes to play the English virginalists, Couperin in the Brahms-Chrysander edition, Bach, the Italian madrigals, Schütz, Ockeghem, Obrecht, and Haydn; that when he is composing, 'to put myself in motion . . . Beethoven quartets, sonatas, and especially symphonies like the Second, Fourth and Eighth, are sometimes wholly fresh and delightful to me.' "

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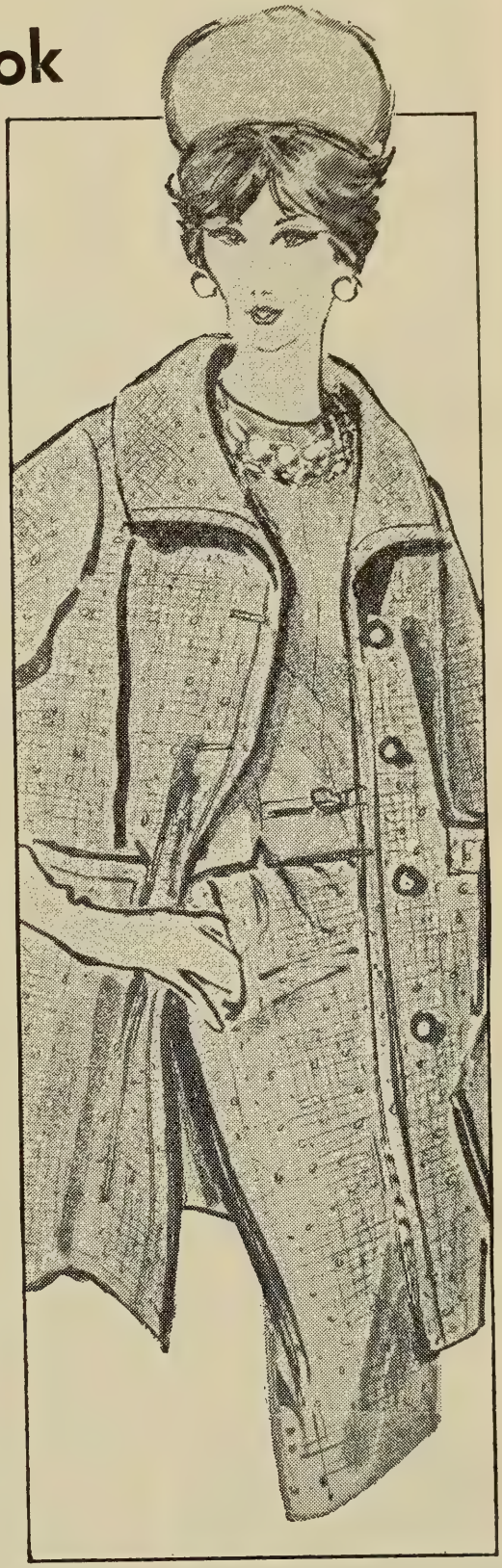
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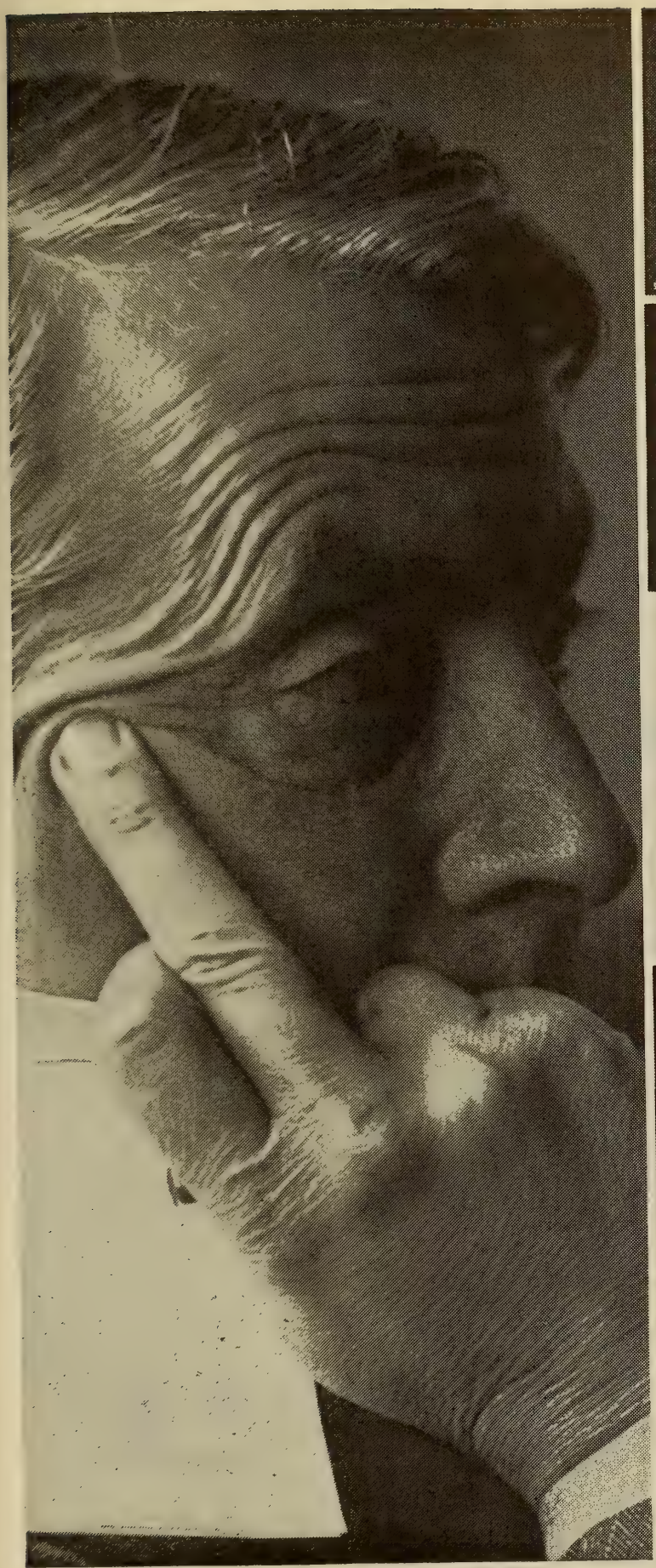
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ANSERMET AND THE MODERNS

(Reprinted from High Fidelity Magazine, *March, 1959)*

By Edward Lockspeiser

The Swiss are famous for independent thinking.
Once Ansermet championed the avant-garde.
Now he thinks they had better watch their steps.

The home in Geneva of Ernest Ansermet, the earliest champion of the art of Igor Stravinsky and now a prominent dialectitian of the contemporary musical scene, is appropriately situated between the Russian Orthodox Church – its gilded onion domes gleaming through the mountain mists – and the Boulevard des Philosophes.

The Picasso drawing on the wall, seen as one enters, magnifies the younger Ansermet's otherworldly look and turns the triangular-shaped head into an elongated Spanish primitive. This was the impetuous conductor from the Golden Era of the Diaghilev Ballet, whose enor-

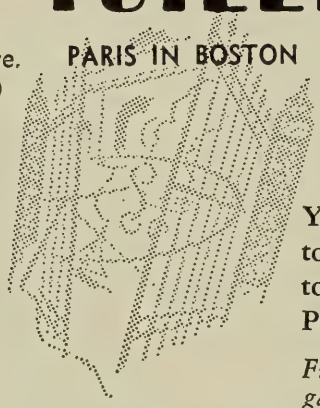
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mous black beard, square-cut as it was then, gave the Protestant musician-philosopher from Vevey an almost apostolic stature. "Is he going to walk on the waves?" whispered a little boy once in those days, at the sight of the revolutionary musician preparing to take a dip at an English seaside resort.

Today the fighting logic which the seventy-five-year-old conductor has brought over a period of half a century to the cause of a new music is alive still, but on another plane. The remote look still peers from under the half-closed eyelids — remoter now than ever, perhaps, for in the maturity of his years Ansermet has embarked upon a literary and philosophical quest that he believes will lead to a definition of the timeless musical phenomenon. To interview such a man is an irresistible temptation, despite the likelihood that much of what he says may prove incomprehensible.

Knowing that this perspicacious figure among the conductors of our time is also a distinguished mathematician, I had decided to broach the confused state of our musical affairs first of all on the technical plane. What were the rival claims of orthodox tonality and of any system that made a bid to replace tonality? His answer, calculated to expose a degree of sham that hides behind the breakup of traditional techniques, was merciless in condemnation. In the specialized language of æsthetics which he habitually uses plus, of course, the technical terms

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of the musical craft, he propounded that the musical phenomenon (*l'événement sonore*), regardless of the historical period in which it is encountered, is and must always be in the form of melody (*une trajectoire*) pivoted to the all-powerful attraction of the dominant.

As far back as 1909 he had insisted that the music of Debussy, which had thrown the musical world into a state of consternation by an apparent undermining of the system of tonality, had as its salient merit a strict adhesion to a tonal center. "I know of no musician since Beethoven," he wrote at that time, astonishing many, "whose work is inspired by such a sense of tonal unity."

This I felt to be a debatable point, but I had not made the journey to Geneva to interpolate irrelevancies. I soon became aware that to a mind that sees music and mathematics united – as the Romantic thinkers of the nineteenth century saw them united in the service of the twin ideals of the Beautiful and the True – with music as "the mysterious counting of the numbers" in Leibnitz's definition – to such a mind, the disintegration of tonality in Schoenberg and his followers and the subsequent abuse, in the music of our time, of the physical laws that are its basis, can offer no kind of rational justification.

Categorically, Ansermet declared that there could be no future in the arbitrary system that releases the twelve notes of the scale from any

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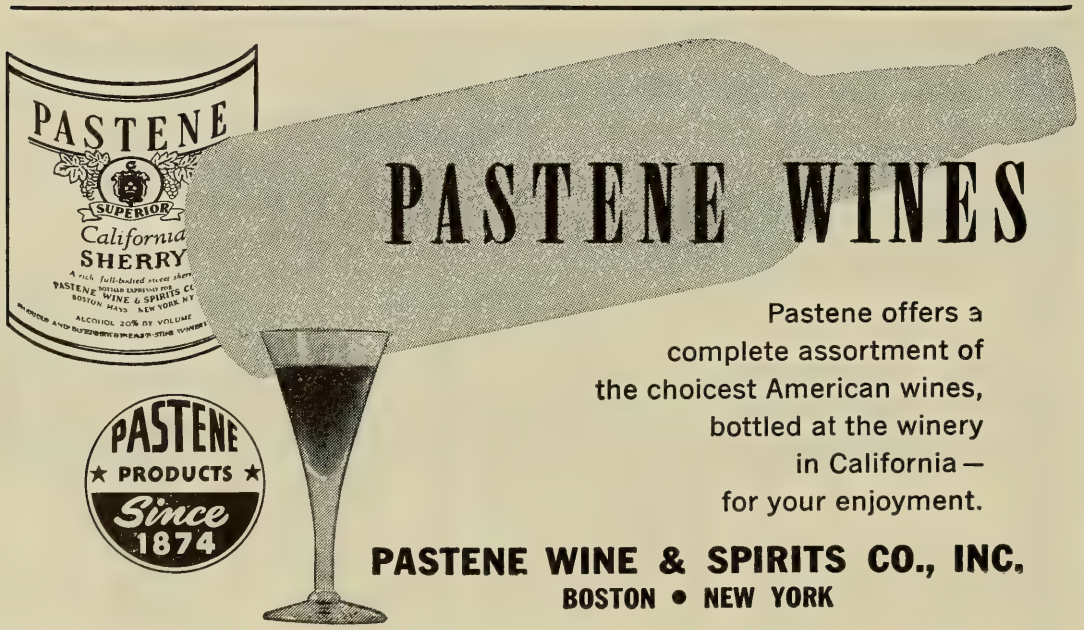
kind of gravitational pull and allows them to describe orbits of their own in a manner prophetic, on the musical plane, of space travel.

I had a mind, as he reached for a cigarette after this pronouncement, to put in a plea for the two works of the Schoenberg persuasion, *Pierrot Lunaire* and *Wozzeck,* which even the most bitter opponents of the dodecaphonic order have admitted to favor. But once he was challenging the rationale of the Schoenbergians, he was bent, now, on exposing what he put forward as a glaring fallacy: "If the traditionally dominant quality of the second harmonic (the fifth) is not recognized, why admit the validity of the one interval that is still retained in the Schoenbergian order, namely the first harmonic which is the octave?"

I duly noted down this formidable riposte, scribbling a reminder that in his early London days this authoritative critic of Schoenberg had been the friend of other investigators in physics, mathematics, and music, namely Sir James Jeans and Bertrand Russell.

I was anxious next to have Ansermet's appraisement of the increasingly controversial appeal of Stravinsky. Even today, when the boldest





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of Stravinsky's interpreters has not been able to endorse his former idol's stand without much heart searching, the names of Stravinsky and Ansermet remain inseparable. I had to admit to a certain diffidence in putting this searching question — it was a natural reluctance to face disillusionment — if only for the reason that I have retained an unforgettable impression of the first London performance of the ballet version of *Le Sacre du printemps,* which Ansermet had given at the Princes Theatre. On that triumphant occasion, the trombones of the vast orchestra had had to be cooped up in boxes above the orchestra pit, and the percussion was allowed to overflow into the front rows of the stalls.

At what point did Ansermet's defection from the Stravinskyan faith occur, and why? The answer came with an illustration from *Don Giovanni.* "Stravinsky's adventures in music," he said, "had, by their very nature, constantly to be renewed, because such an appetite is always in search of fresh game, even as Don Giovanni was driven on to seek fresh satisfaction in amorous adventure."

A time came, with Ansermet's performance of Stravinsky's Mass, when he was bound to confess to the most inspiring figure of his musical career that "the substance had been lost for the shadow." "There had always been an element of gambling in Stravinsky's chameleonlike metamorphoses," he went on, "but from the Mass onwards the gamble has been lost. The Mass and *The Rake's Progress* are thus not more than detached portraits of what a Mass or an opera should be.

Kum-Up-Tu

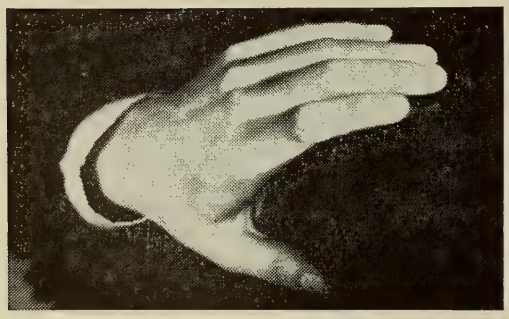
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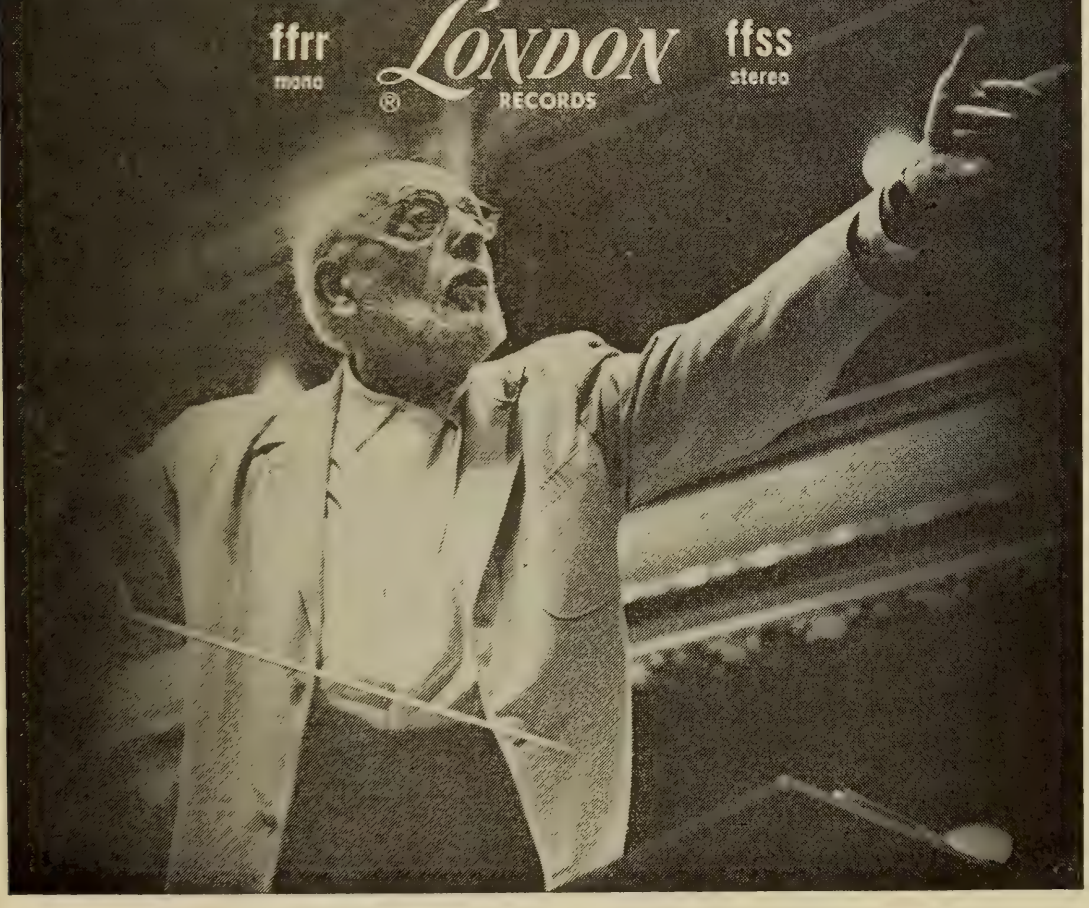
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In so many of his later works the essential *Quoi faire?* with which a composer should be obsessed becomes merely a *Comment faire?"*

Work after work of the later period was subjected to the most sympathetic critical analysis, but found wanting. And presently I was to be gently amused by an example of Stravinsky's extraordinary tenacity, which Ansermet illustrated by a quaint anecdote. "One evening when Ravel, Stravinsky, and I were discussing Schoenberg's idea of a chord that should be both major and minor at the same time, Ravel argued that such a chord might in fact be possible provided that the minor third were in the higher register and the major third in the lower register. Whereupon Stravinksy, with his almost perverse persistence in achieving the impossible, declared: 'If you opt for that layout, I don't see why I can't be equally happy with the opposite arrangement.' And he added: 'If I want to, I can.' "

Disillusionment with certain aspects of Stravinsky — after the manner, it occurred to me, of Nietzsche's disillusionment with Wagner — has not diminished Ansermet's admiration for Stravinsky's vintage works, a program of which, alongside another of the *Spring* Symphony and *Les Illuminations* of Benjamin Britten, he brilliantly conducted at last summer's Edinburgh Festival. Spiritual bonds, on the musical plane, are something like family bonds; they are never really broken. I think I caught a nostalgic note in the voice of this most fervent of Stravinsky's early supporters when he told me that it was to the neighboring Orthodox Church, on the death of Sergei Diaghilev, that Stravinsky had hurried from his home at Morges to prostrate himself in prayer on the stone slabs.

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this musician-*cum*-mathematician bases his programs on a policy which must be unique. "The main *raison d'être* for concert activity," he once announced, "is the search offered in performance itself for an answer to the question, 'What is music?' "

A state of crisis has been more or less normal in musical affairs, he believes, since the time of Beethoven. But the bewilderment of present-day creative minds is a phenomenon alarming in an altogether different sense. Britten is the contemporary composer in whom he finds the most spontaneous vein of inspiration, and he is also sanguine about the future of Hindemith and Shostakovich. He has great hopes for the long-awaited production of the last and apparently the most important work of Manuel de Falla; this is the two-hour opera *L'Atlantida,* the final edition of which is now being completed by Ernesto Halffter, and which Ansermet is due to conduct at La Scala.

Together with his conducting activities Ansermet is undertaking a vast theoretical work, the aim of which is to define the phenomenon of music in terms of the philosophies of Maritain, Sartre, and Husserl.* I was not able to follow all his investigations in this obscure region, but I was solaced for my inability to do so by the assurance that the philosophical outlook of this school, and particularly the transcenden-

* The book is now published: Les Fondements de la musique dans la conscience.

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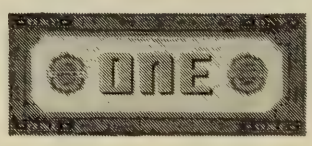
talist theories of Edmund Husserl, were, by their nature, alien to the English mind. Why, in the admirable *History of Western Philosophy* by Bertrand Russell, so I was reassuringly informed, the name of Husserl is not even mentioned!

I gathered, however, that what has prompted the insatiable mind of Ernest Ansermet to embark on this venture is his belief that, the language of music having touched the highest degree of its expressive power in the art of Debussy, the point has been reached at which the course of our musical civilization has been described. I had seen the analyst in Ansermet, also the pure mathematician; but it was the Romantic philosopher in this conductor who was declaring now that the genius of Debussy lay in the invention of a technique by the very act of musical creation.

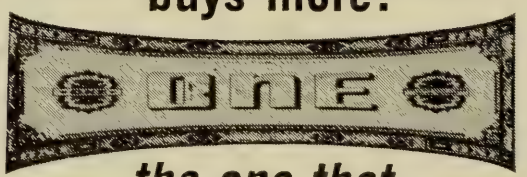
There we have it: "Instinct," "Inspiration" – perhaps old-fashioned, unscientific words, but terms to which, Ansermet insisted, Debussy was the last to restore their primitive meaning. *"Ma musique n'est faite que pour se mêler aux hommes et aux choses de bonne volonté,"* Debussy had written to their mutual friend Robert Godet. "It is all very well for the French to pride themselves on their Cartesian musical logic," was Ansermet's comment on this quotation. "The best of their musicians were not Cartesians at all!"

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In all humility I had again to confess to being not a little baffled by the application of such concepts to music. No doubt they will be made clear in Ansermet's forthcoming study of music in the large frame of the humanities – a work which already has involved fifteen years of research. I, at least, had been privileged with a preview. I debated its dialectics over a coffee on the way back to my hotel, in *"Le Tea-Room des Philosophes."* I am still debating.



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By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The instrumentation is as follows: 3 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers."

The poem opens:

Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
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Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness

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among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible *L'Après-Midi d'un Faune;* and, accompanied as it is

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with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

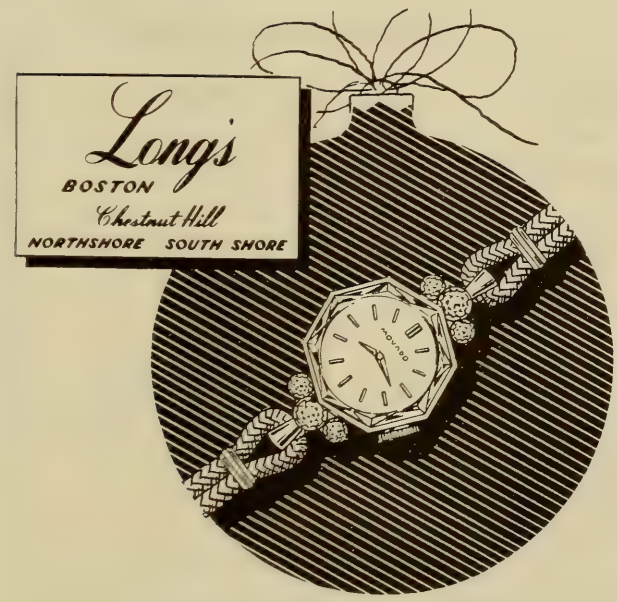
The poem ends in a nostalgic haze:

Non, mais l'âme
De paroles vacante et ce corps alourdi
Tard succombent au fier silence de midi:
Sans plus il faut dormir en l'oubli du blasphême,
Sur le sable altéré gisant et comme j'aime
Ouvrir ma bouche à l'astre efficace des vins!
Couple, adieu; je vais voir l'ombre que tu devins.

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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Arranged for Orchestra *by* MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, October 19, 1922. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed December 24, 26, 1959, when Richard Burgin conducted.

The instrumentation consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work nine months after his death. It is characteristic of this composer, here as in his songs or operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's

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lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.†

GNOMUS. There seems reason to dispute Riesemann's description:

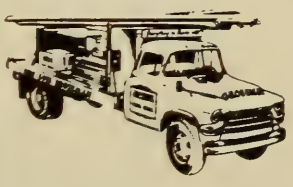
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* Tushmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence.*

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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"the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

Il Vecchio Castello. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive

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intonation in the children's voices, which Ravel scored for the high woodwinds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierzsko Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of

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straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenberg and Schmuyle. This depiction, like "Bydlo," is identified with sketches. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from a watercolor drawing shown in the exhibition and listed as belonging to Moussorgsky. They were entitled "A rich Jew wearing a fur hat: Sandomierz," and "A poor Sandomierz Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenberg and Schmuyle. Riesemann calls this number "one

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of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

Limoges. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of porcelain teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

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Catacombs. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

The Hut on Hens' Legs. The drawing is listed as "Baba Yaga's hut on hens' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Great Gate at Kiev. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to com-

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memorate the event of April 4, 1866." The archway rests on granite pillars, three-quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

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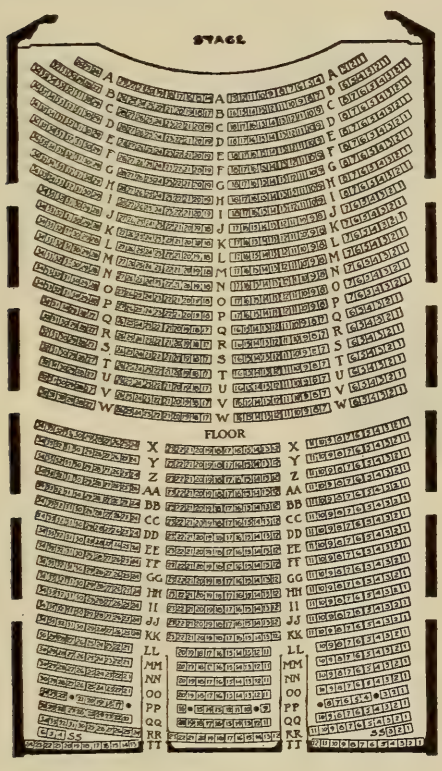
"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibi-

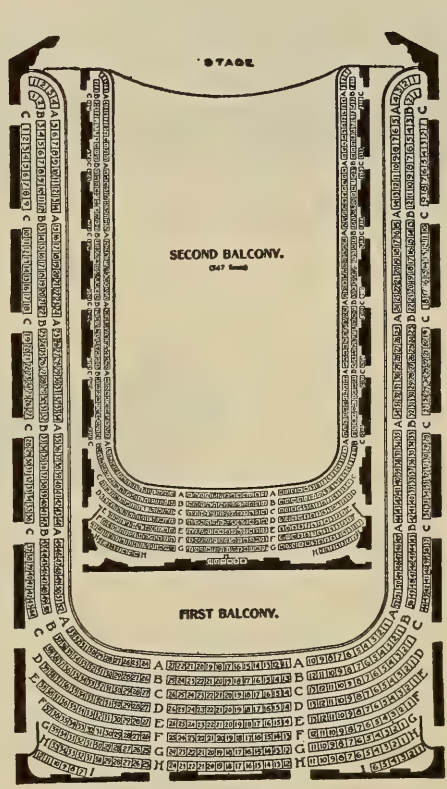
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tion." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story – I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

The year 1874 was an important one in Moussorgsky's life. On August 2, his *Boris Godunov* was performed after a series of rejections and revisions. In that year he worked upon *Khovantchina,* and started upon still another opera, *The Sorotchintsi Fair* on the text of Gogol. "A comic opera," he wrote to a friend, "will mean the husbanding of my creative powers." But when he died, seven years later, he had finished neither. The song cycle *Sunless* he composed in the spring. In June, after the excitement over the *Boris* production had died down, he turned to a project inspired by a commemorative exhibition in the January previous of the paintings and drawings of his friend Victor Hartmann. The piano suite, *Pictures at an Exhibition,* he called in his later biographical sketch a "relaxation" from his operatic labors. He evidently took delight in the little descriptive pieces.

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work – was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his







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music was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Moussorgsky's suite has aroused curiosity about the friend he remembered with so much affection, and the drawings which he has seemed so clearly to delineate in tone.

The collected writings of Stassov contain strong eulogies of Victor Hartmann, which, however, have until recently existed only in Russian. Brief descriptions of the pictures by Stassov, printed in Moussorgsky's score, have been the western world's entire knowledge of them. Alfred Frankenstein, who is the program annotator of the San Francisco Symphony Orchestra, has done the musical world a service in exhuming all of the drawings of Hartmann and all the information about him that research could bring forth.* Mr. Frankenstein obtained photographic prints of a number of the sketches, including those which prompted the movements "Ballet of Chicks in their Shells," "The Hut on Fowls' Legs," and "The Great Gate at Kiev." He also obtained in photostatic copy the itemized catalogue of the Memorial Exhibition of 1874. This catalogue listed four hundred drawings, including architectural designs, water colors of buildings or people noted during the artist's European travels, designs for costumes or for ornamental household objects.

The pictures are not all that the music might lead one to expect. The design for a gate at Kiev, for example, was not nearly so massive as the tonal architecture of Moussorgsky. The composer evidently looked upon the drawings with the indulgent eye of friendship. Hartmann's heavy insistence upon Slavic allusions was quite in accord with the nationalistic creed of the circle which took him to its bosom. His free play of fantasy and ornamental use of the grotesque, in what might be called "Slavic gingerbread," quite entranced Moussorgsky, and set him tone-gathering in a similar vein of piquant fantasy.

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* This information, together with a number of illustrations, appeared in *The Musical Quarterly* of July, 1939, under the title, "Victor Hartmann and Modeste Musorgsky."

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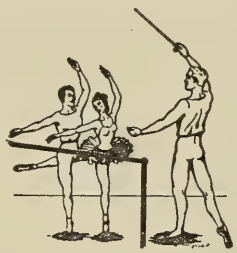
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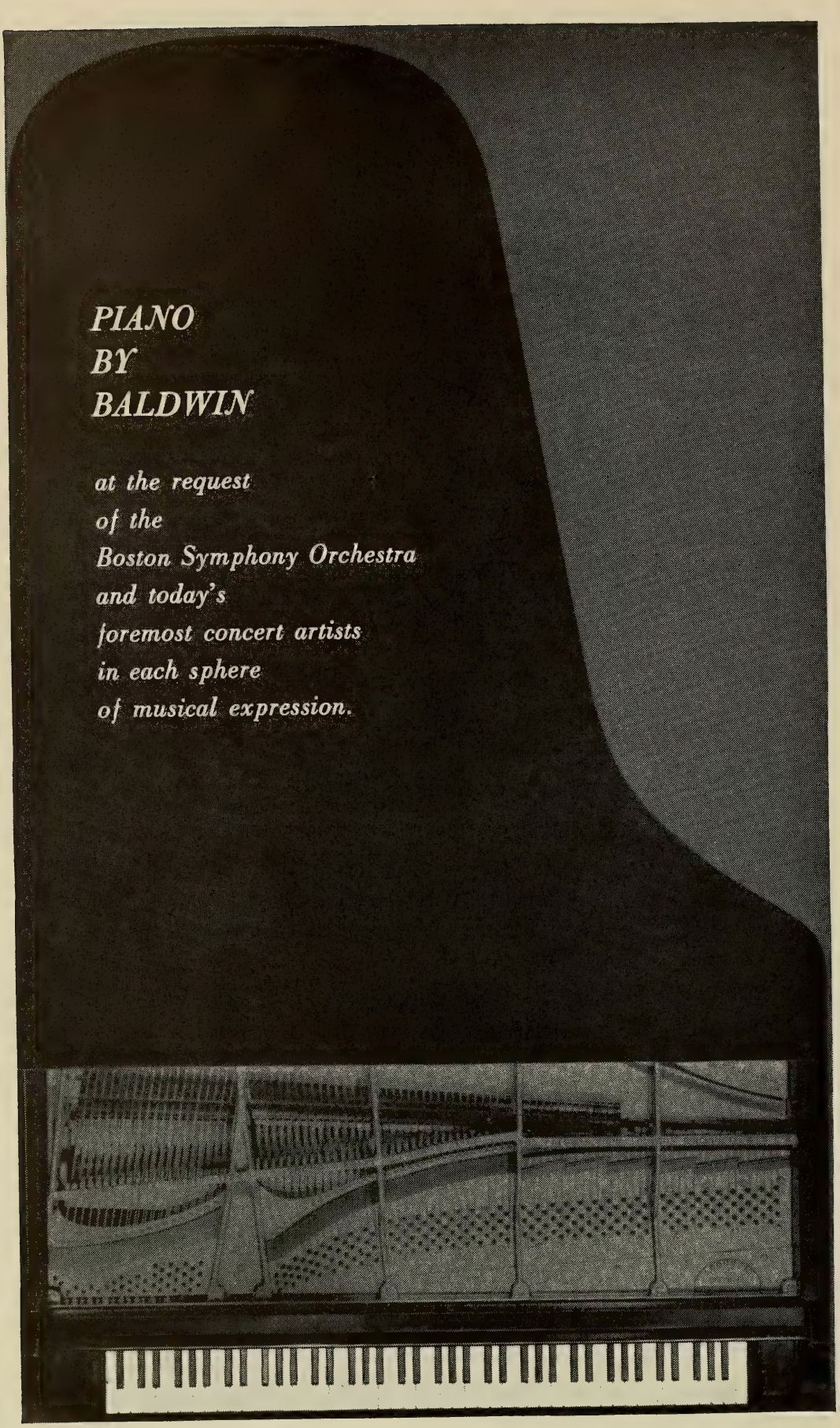
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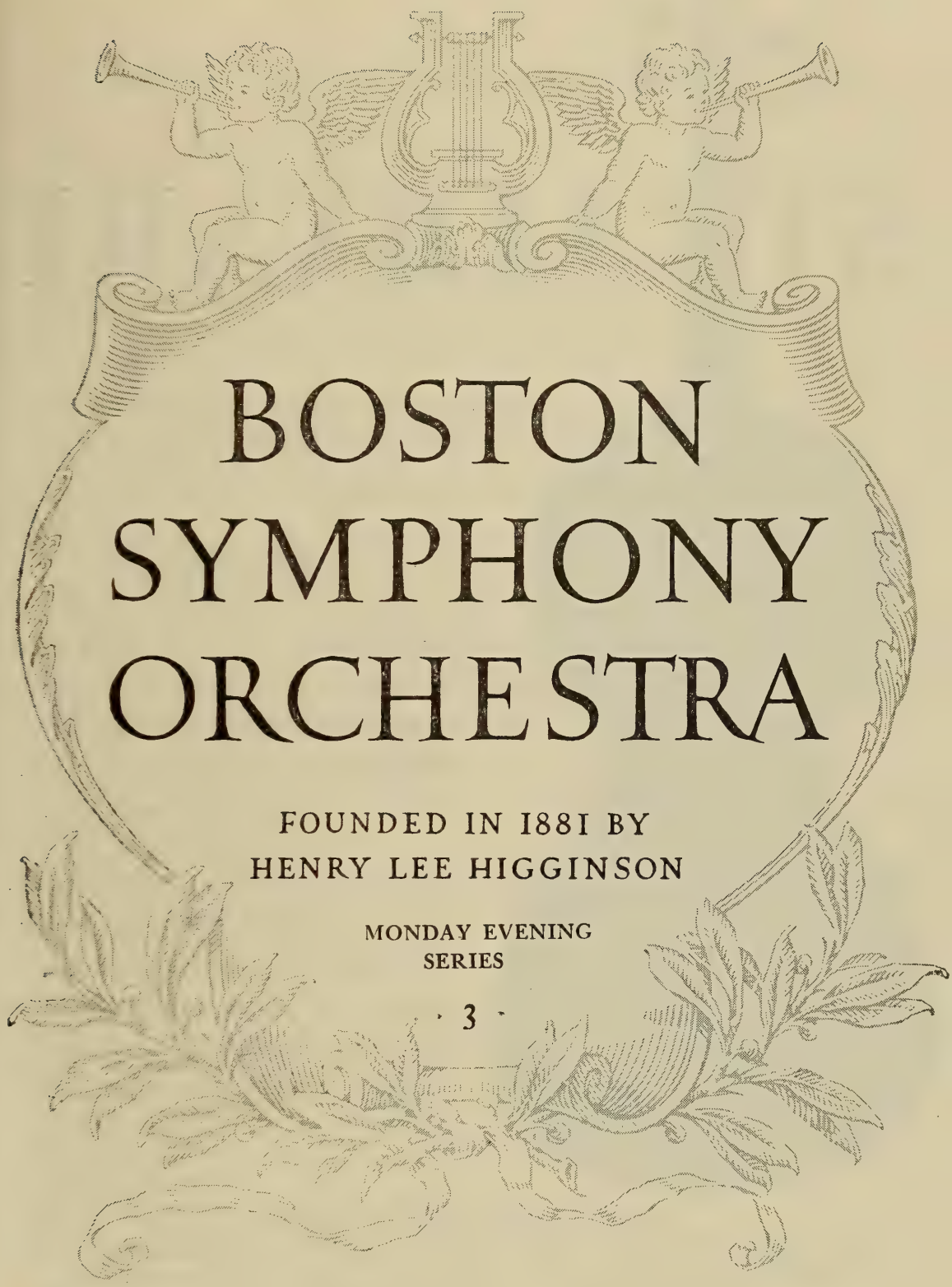
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with historical and descriptive notes by

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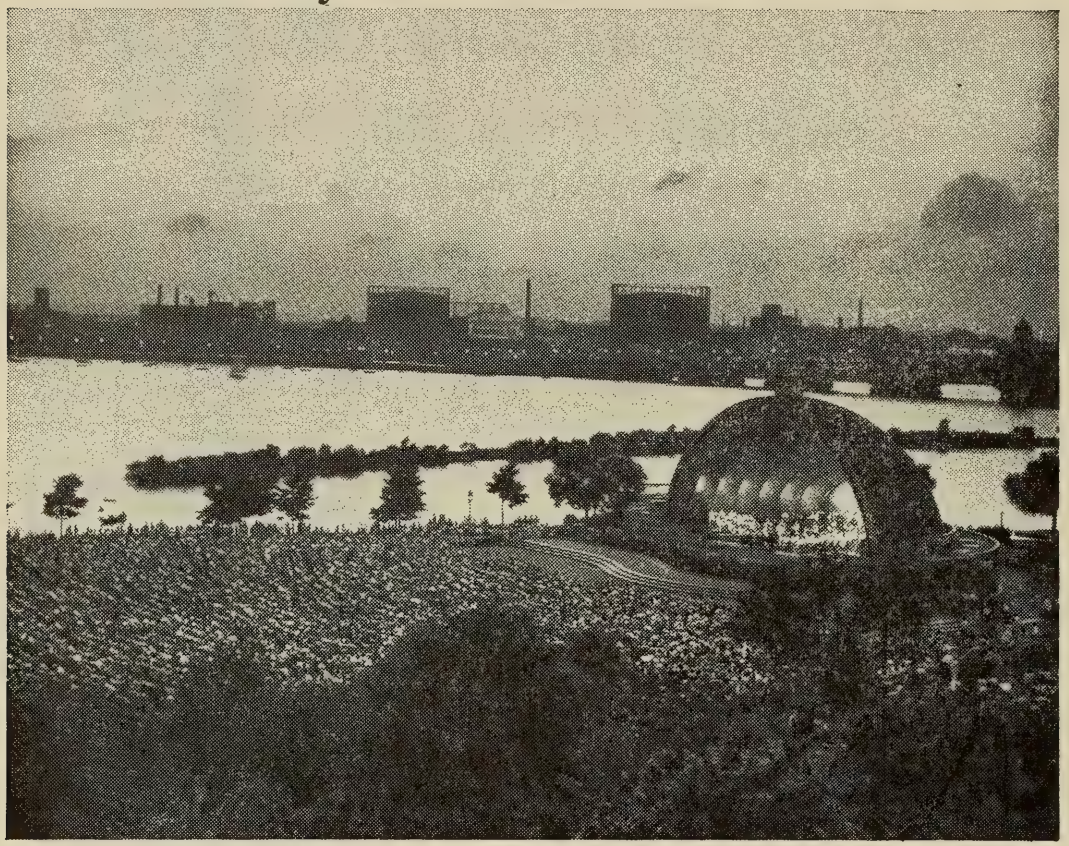
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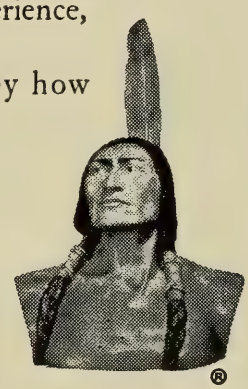


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CONTENTS

Program 9

NOTES

Debussy ("Printemps") 11
Piston (Symphony No. 6) . . . 22

ENTR'ACTE

The New Edition of Beethoven's Letters (*J. N. B.*) 34

NOTES

Beethoven (Violin Concerto in D major) 48

EXHIBITION

An exhibition of paintings assembled by Roger Curtis is on view in the Gallery. The paintings include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group, and Portrait Artists of New England.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The exhibit this week consists of the cello section.

• •

ERICA MORINI

Erica Morini, born in Vienna of an Italian father and a Viennese mother, studied with Otakar Sevčík at the Vienna Conservatory and as a prodigy of twelve played in Leipzig under the direction of Arthur Nikisch. She had acquired a European reputation when she made her American début in 1921. After two seasons she returned to Europe for seven years. She appeared as soloist with the Boston Symphony Orchestra at the Berkshire Festival, August 4, 1946, when she played with Gregor Piatigorsky in Brahms' Double Concerto, and at the Friday and Saturday concerts on October 18–19, 1946, when she played in Tchaikovsky's Concerto. Miss Morini now makes her home in New York and has become an American citizen.

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THE ALBERT SCHWEITZER MEDAL

After the concert on Friday afternoon, January 12, an Albert Schweitzer Medal was presented to Charles Munch. This medal was made by Joseph Coletti, under the commission of Mrs. Julian W. Rogers, Chairman of the Friends of Albert Schweitzer. (The Albert Schweitzer Medal is also to be presented to Pablo Casals in Puerto Rico next week, on the occasion of Señor Casals' 85th birthday.) The reverse bears an inscription from Schweitzer: "Whosoever is spared personal pain must help in diminishing the pain of others."

The following statement was made for this occasion by the Reverend Edwin Prince Booth, Professor of Historical Theology at Boston University:

"It is right and fitting for the names of Albert Schweitzer and Charles Munch to be joined in our appreciation. They are brothers-in-law, and they are kin also in the world of music. In the mid-nineteenth century leaders of the High School for Music in Berlin had discovered the work of Johann Sebastian Bach and were studying it with great enthusiasm. Eugène and Ernest Munch shared this appreciation of Bach and carried it into their work at Mulhouse and Strasbourg.

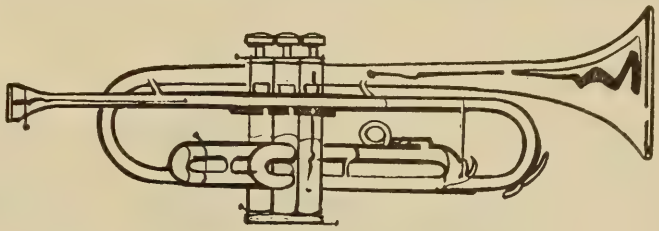
"Ernest Munch, brother to Eugène and father to Dr. Charles Munch, was Organ-Master at St. William's, and Conductor of a Bach Choir. To Albert Schweitzer's great advantage, Ernest Munch became his teacher. Over many years, in the give and take of discussion, practice, and execution, the music of Bach matured in their hands.

"In the evolution of Western European Music there is a moment of greatness here in the closing days of Anglo-Franco-Germanic culture. The world owes a word of gratitude to the Alsatian families of Munch and Schweitzer as their contributions enrich Europe and lengthen from Alsace to Lambarene and to Boston."

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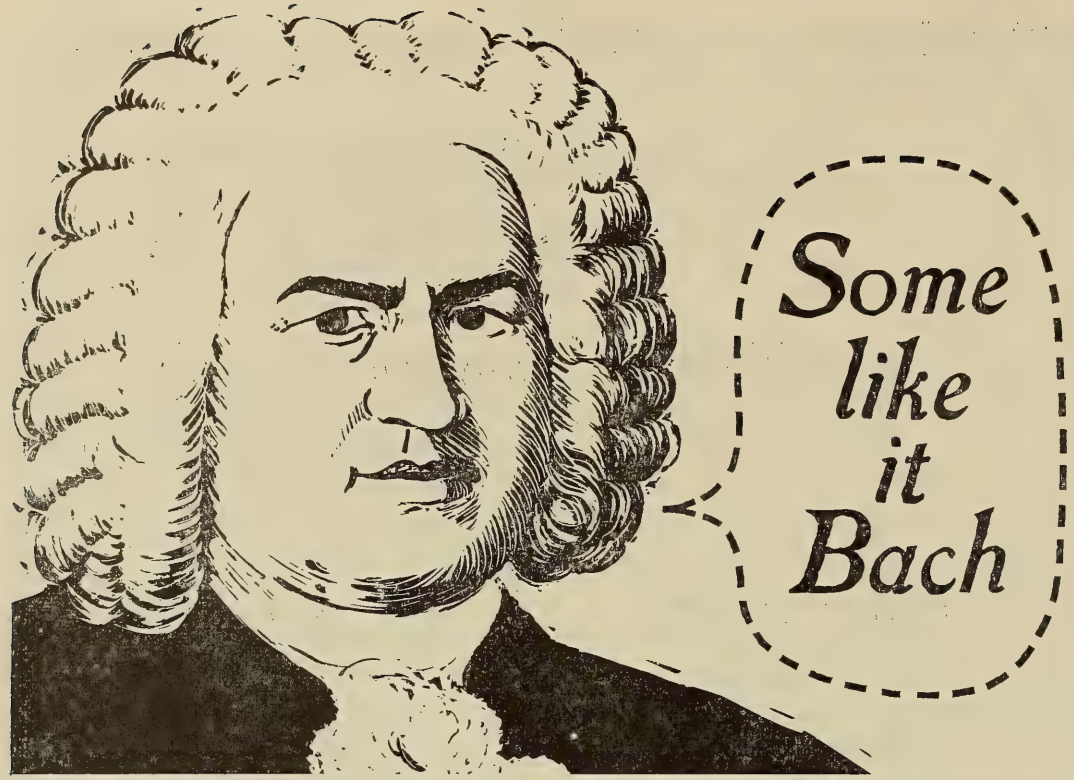
TRUMPET: Sometime before 1100, the Saracens of Sicily carried their Oriental trumpet to the Italian mainland. Out of this "beachhead" came the *Busine*, a long, straight cylinder as tall as a man. Like its Eastern ancestor, the European trumpet soon became the prerogative of kings, knights, and nobles because of its imperious tone. In the 15th century, renamed *Trombetta* and reduced in size to arm's length, it migrated north without loss of cachet. Musicians responded to the instrument's social elevation by developing an equal degree of virtuosity. With lips and breath alone, some trumpeters could reach g^3 — the 24th harmonic! Though the trumpet declined in status after the Baroque era, it won new popularity with the invention of the valve trumpet about 1820. Now it is being heard again in a broad repertory of bravura writing from its greatest age.

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Some think the music from J. S.'s pen and pianoforte is the finest written. Not so, say the classicists, who regard Beethoven as the be-all and end-all. The romantics don't even *hear* the argument. Their ears are ringing with sweeping melodies. The point is, no two people have the same ideas about anything. Individual tastes in music differ as widely as individual notions about investments. This is no news to anyone, of course. That's why Old Colony Trust Company offers a wide range of investment programs to suit the specific needs and preferences of our clients. Each of these programs is expertly handled by our large staff of investment analysts who are as careful of your money as if it were their own. If you would like a rundown on all of our investment services, just send for our little booklet, "Managing Your Money." It's yours for the asking.

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Third Program

MONDAY EVENING, JANUARY 15, *at* 8:30 *o'clock*

DEBUSSY ..... "Printemps," Suite symphonique

I. Très modéré
II. Modéré

PISTON ..... Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

INTERMISSION

BEETHOVEN ..... *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

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"PRINTEMPS," SUITE SYMPHONIQUE

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

Debussy's *Printemps,* composed in 1887 as a work for orchestra, piano and chorus, appeared in transcription for chorus with piano (four hands) in 1904. It was published in its final version for orchestra and piano duet (without chorus) in 1913 — the one here performed.

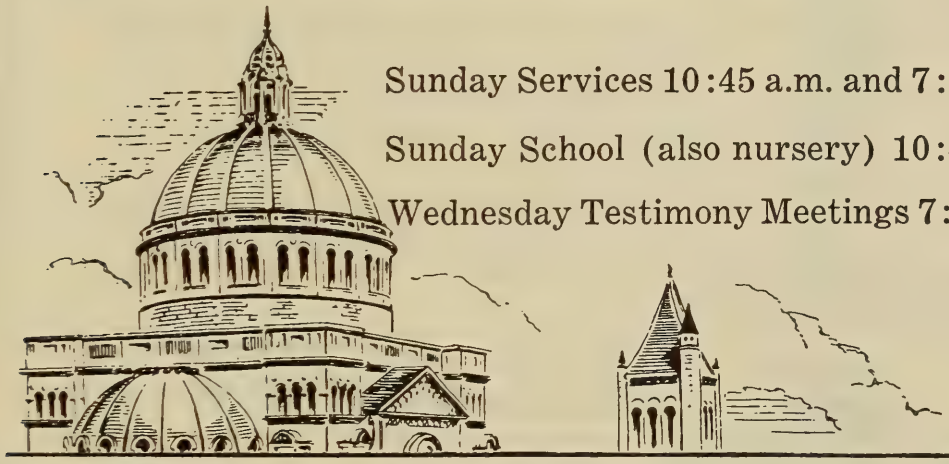
Printemps in this version was first played by the *Société Nationale de Musique* in Paris, April 18, 1913, when Rhené-Baton conducted. It was introduced in New York by Walter Damrosch and the New York Symphony Society, December 5 of the same year, and in Boston January 23, 1914 by the Boston Symphony Orchestra under the direction of Karl Muck, who repeated it October 26, 1917. Pierre Monteux conducted the work at these concerts March 23, 1923; Charles Munch on December 19, 1952.

The orchestration includes 2 flutes and piccolo, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, side drum, cymbals, triangle, harp, pianoforte (four hands) and strings.

DEBUSSY'S *Printemps,* composed as a Prix de Rome *Envoi,* has no connection with an earlier work for chorus with the same title, composed as a Prix de Rome competition piece in 1882, and posthumously published as *Salut, Printemps,* to distinguish it from the later work. The third *Image, Rondes de Printemps,* is again an entirely different work.

Printemps was Debussy's second *Envoi* as a Prix de Rome laureate.

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He went to Rome in January, 1885, but, restive about giving three years of his young life to what he considered stagnation in the Villa Medici, he returned to Paris in the spring of 1887. He wrote of the place as "a cosmopolitan hotel, a private college and a compulsory civilian barracks . . . the abominable villa." But Debussy was not as unhappy in Rome as he liked to make out. He had congenial friends there to share his enthusiasms, some of them connected with the other arts. Even the conventional musicians (of which there were also plenty in Paris) were useful as an irritant – by stimulating his antagonisms they would have sharpened his independent growth. The alert and sensitive artist was inevitably broadened by his surroundings and responsive to the treasures of beauty the Eternal City had to offer – conspicuously, the pure, churchly counterpoints of Palestrina or Lassus.

Debussy had competed for the Prix de Rome honor perhaps for no more definite reason than that it was the obvious line of endeavour pursued by many Conservatory students at the time. He had taken the prize with the Cantata *L'Enfant Prodigue* in 1884. This score showed in the student who was still learning his *métier* a developing dramatic sense and a growing skill in the handling of detail. These qualities, together with a dependence upon the lyric style of Massenet, outweighed in the minds of the judges certain harmonic and other liberties

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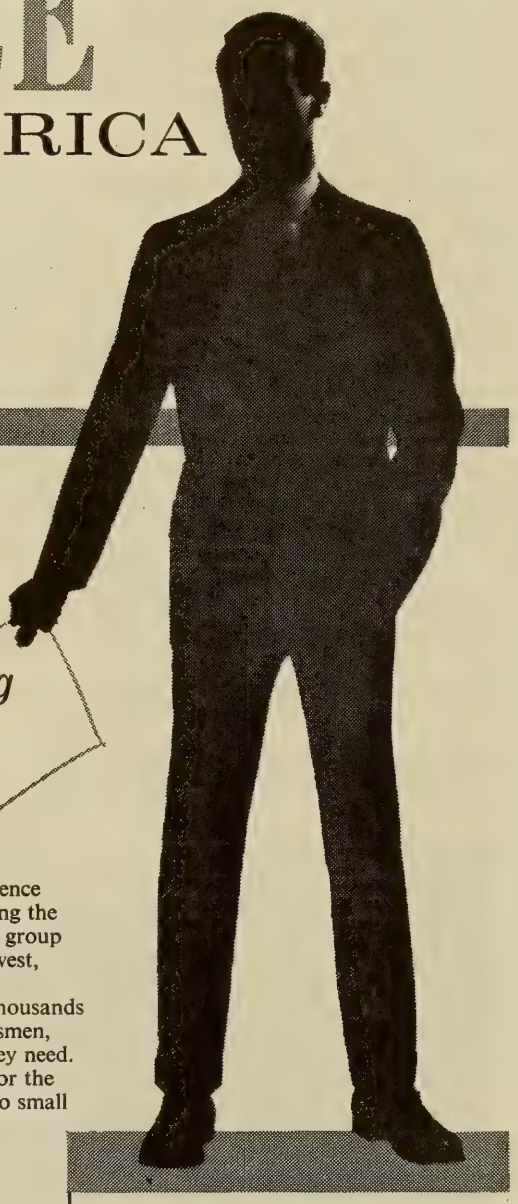
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prophetic of the future Debussy. Massenet was one of these judges, and Debussy privately admitted having curried their favor by imitation of his teacher and friend. It was an annoyance to him in his later years that from this score, redolent of *Manon* or *Hérodiade,* a single air survived as a prima donna's favorite.

At Rome Debussy attempted two choral settings of texts according to the expectations of his benefactors, but neither *Zuleïma* which became his first *Envoi* nor *Diane aux Bois* satisfied the self-searching composer. He did not readily find music to express "action" in the librettos and looked for something less binding, such as "states of soul." Botticelli's *Primavera,* which may well have excited his imagination in Florence, was his admitted inspiration for *Printemps.* In this he committed himself to no text whatever, but only wordless syllables. His increasing tendency to use voices as an element of color, blending in the orchestral palette, was frowned upon. The use of the "unorchestral" key of F-sharp major in *Printemps* brought lugubrious head-shakings from the judges, who consisted of the following musicians, worlds removed from the ways of "impressionism": Thomas, Gounod, Delibes, Reyer, Massenet, Saint-Saëns. The official report of the Secretary of the Académie des Beaux-Arts said this about *Printemps:*

"His feeling for musical color is so strong that he is apt to forget the importance of accuracy of line and form. He should beware of this vague impressionism which is one of the most dangerous enemies of

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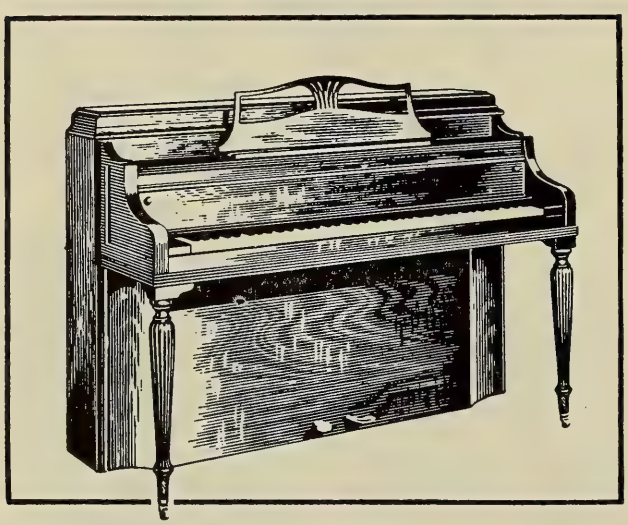
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artistic truth. The first movement of M. Debussy's symphonic work is a kind of prelude – an adagio. Its dreamy atmosphere and its studied effects result in confusion. The second movement is a bizarre, incoherent transformation of the first, but the rhythmical combinations make it somewhat clearer and more comprehensible. The Academy awaits and expects something better from such a gifted musician as M. Debussy."

The Academicians were to remain consistent in deploring those very qualities which were soon to be Debussy's supreme contribution to music. His next score to be submitted was *La Damoiselle élue,* about which the official report said: "It is not deficient either in poetry or charm, although it still bears the marks of that systematic tendency towards vagueness of expression and form of which the Academy has already complained." *La Damoiselle élue* was not performed until 1893, *Printemps* not until 1913. It was said that Debussy, disgusted because the Academy refused to sanction a performance of *Printemps,* would not write what was traditionally expected of him – an overture for the official exercises. He may have considered himself well rid of this uncongenial task.

Printemps lay quite unnoticed until the *Revue Musicale* published it as a supplement in 1904 in a version for six voice parts with accom-



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paniment of piano duet. Durand published it in the same year, and in 1913 brought out the definitive version, without chorus. The parts for two pianists were preserved and the orchestration restored. Debussy called upon Henri Büsser who had orchestrated his *Petite Suite* in 1907.

In February 1887, as he was completing *Printemps,* Debussy wrote about it to Émile Baron, a bookseller in Paris. "The idea I had was to compose a work in a very special color which should cover a great range of feelings. It is to be called *Printemps,* not a descriptive Spring, but a human one.

"I should like to express the slow and miserable birth of beings and things in nature, their gradual blossoming and finally the joy of being born into some new life. All this is without a program, for I despise all music that has to follow some literary text that one happens upon. So you will understand how very suggestive the music will have to be — I am doubtful if I shall be able to do it as I wish."

Louis Laloy thus described *Printemps* as a result of Debussy's Roman sojourn:

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masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors, but men, take counsel of a nature richer and more serious than ours, of a people that know better than we how to put a good face on life. They are rare, no doubt. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician [!]. For the others, Italy is only the land of suburban wine-taverns and romances. Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases this one and that one to take among the divers beauties with which the centuries have overloaded her. For Claude Debussy she reserves the disclosure of 'Spring,' which is the poem of foliage kissed by the sun; of fresh springs in the shadow of hills; of floating light. This Symphonic Suite in two parts for orchestra and chorus already evokes, with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs."

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SYMPHONY NO. 6

By WALTER PISTON

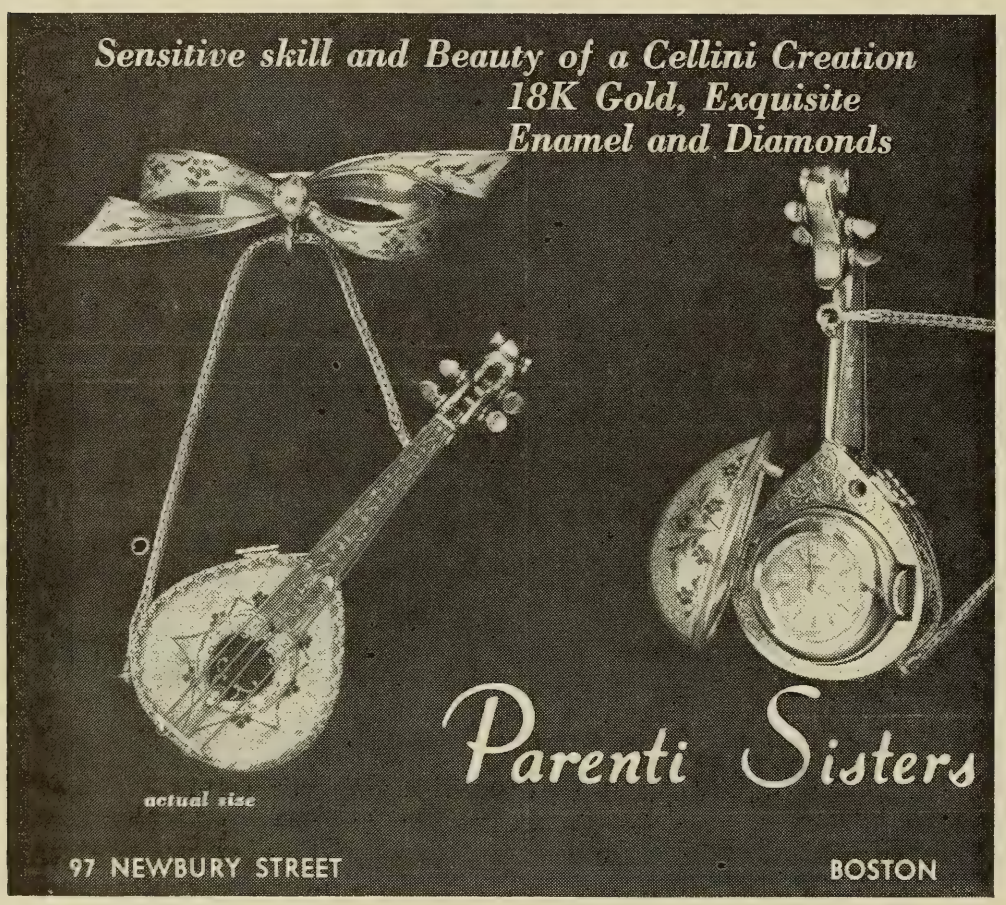
Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky. Its first performance was at these concerts on November 25–26, 1955. The Symphony has been performed on tour in the United States, Europe in 1956, the Orient in 1960. It was last performed at the concerts in Boston on April 1–2, 1960.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.





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"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

• •

Two summations of Walter Piston and his music are at hand. The

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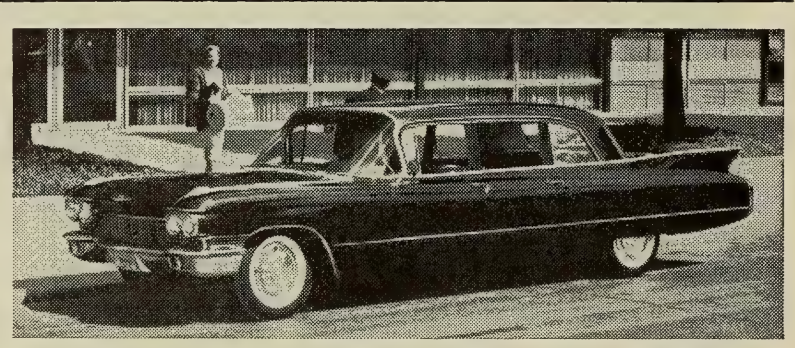
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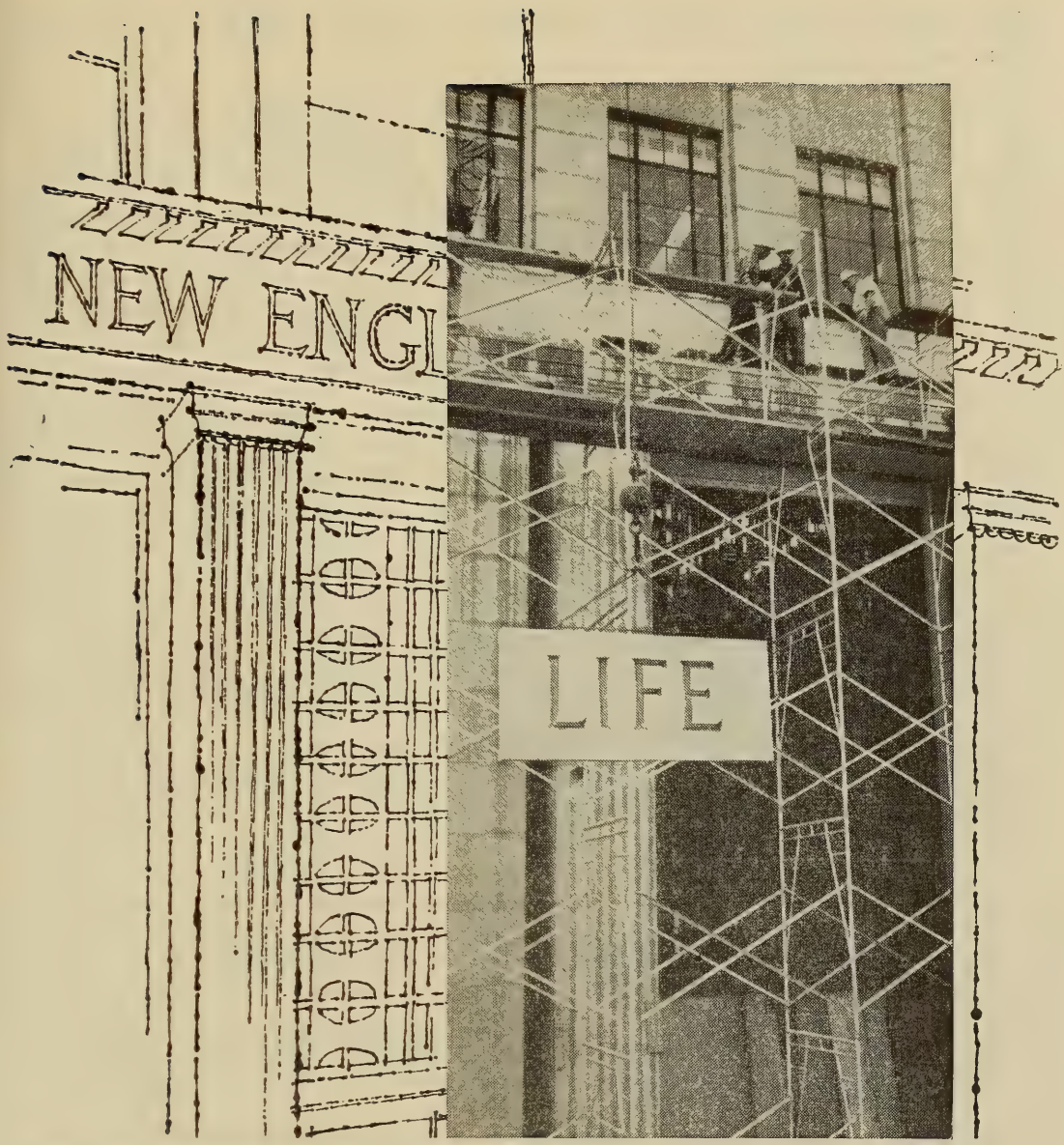
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first is quoted from the Harvard Alumni Bulletin (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which is combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), and *Counterpoint* (1947), [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "



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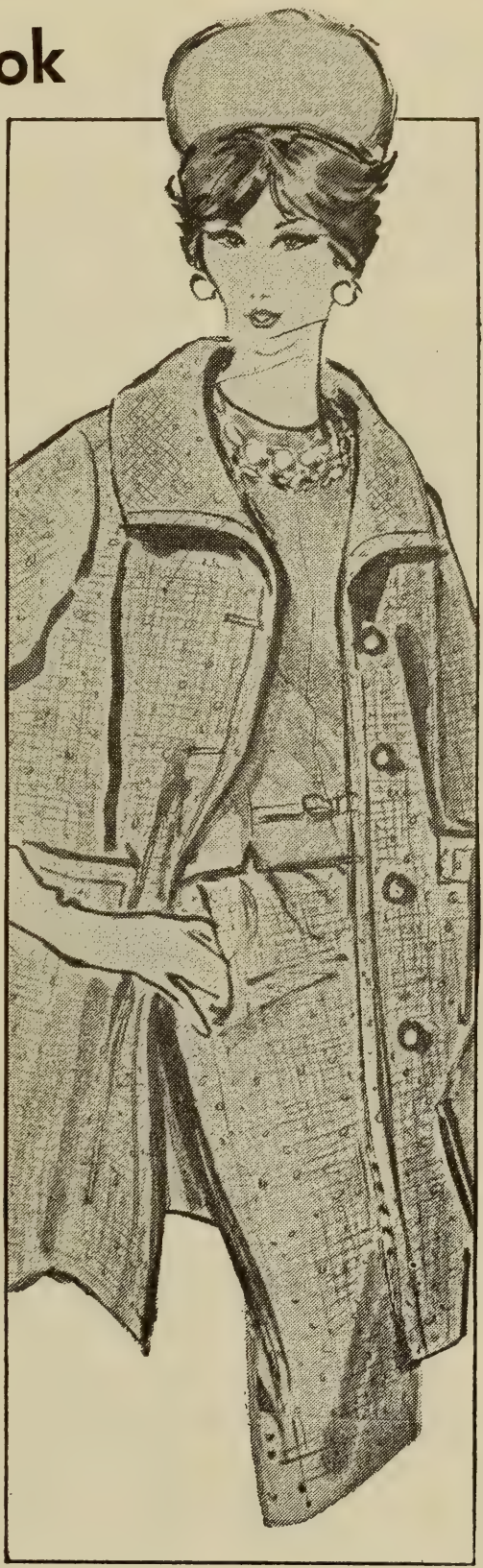
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The second summation was written by Nicolas Slonimsky (for the Civic Symphony Orchestra of Boston):

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was



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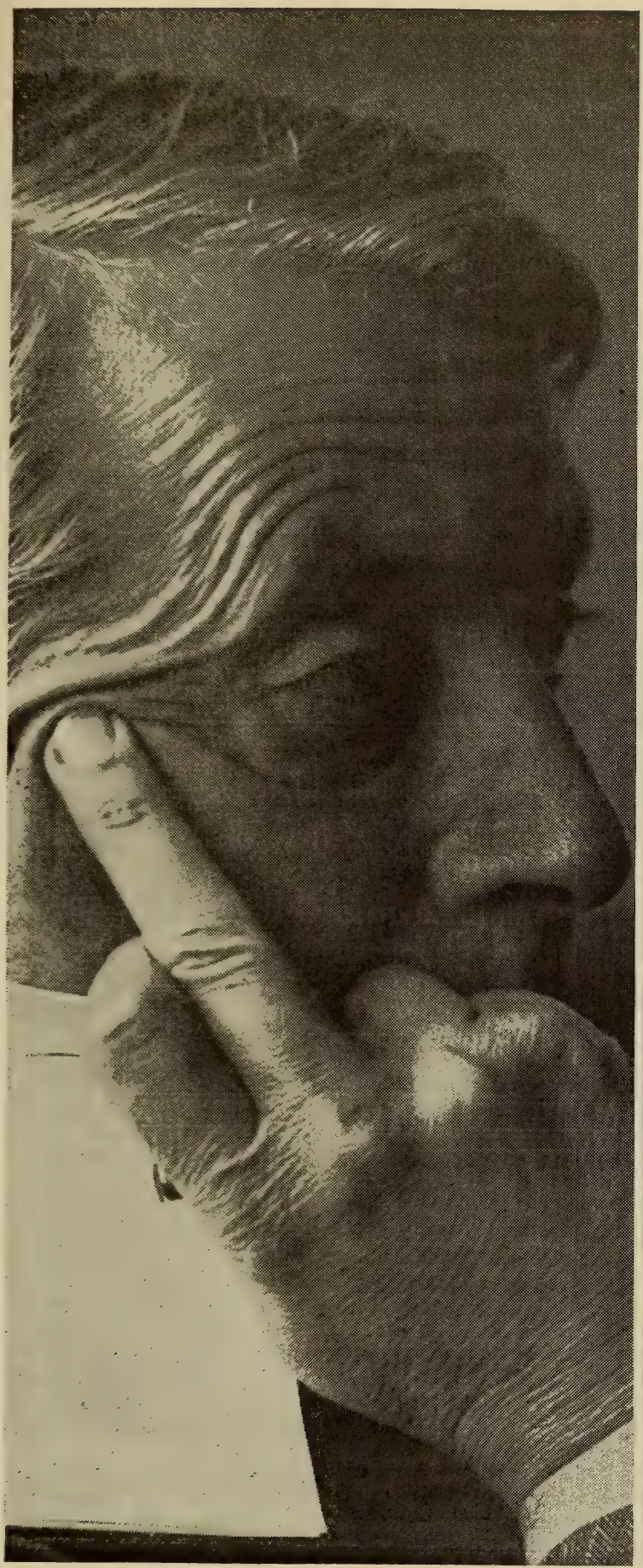
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performed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

• •

The following orchestral works by Walter Piston have been played at the Boston Symphony concerts in the years indicated:

		Conducted by
1928	*Symphonic Piece	Serge Koussevitzky
1930	*Suite for Orchestra, No. 1	Walter Piston
1934	*Concerto for Orchestra	Walter Piston
1938	*Symphony No. 1	Walter Piston

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1941	Concerto for Violin and Orchestra (Soloist, Ruth Posselt)	Richard Burgin
1942	Sinfonietta	Richard Burgin
1943	*Prelude and Allegro for Organ and Strings (Soloist, E. Power Biggs) Repeated 1945	Serge Koussevitzky
1944	Symphony No. 2 (Repeated in 1955 by Charles Munch)	G. Wallace Woodworth
1948	*Symphony No. 3 (Repeated in the following season)	Serge Koussevitzky
1949	Suite for Orchestra, No. 2	Charles Munch
1952	Toccata	Charles Munch
1952	Symphony No. 4	Charles Munch
1954	*Fantasy for English Horn, Strings and Harp (Soloists, Louis Speyer and Bernard Zighera)	Charles Munch
1955	Symphony No. 2	Charles Munch
	Symphony No. 6	Charles Munch
1956	Symphony No. 5	Charles Munch

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1958	Concerto for Viola and Orchestra (Soloist, Joseph de Pasquale)	Charles Munch
1959	Symphony No. 3	Charles Munch
1960	New England Sketches	Charles Munch

Of the above works the *Toccata* was dedicated to Charles Munch and first performed under his direction on his tour of this country with the *Orchestre National de la Radiodiffusion Française* in the season 1948–1949. Mr. Munch conducted the *Toccata* with the Boston Symphony Orchestra in Paris and London in 1952. *The Incredible Flutist* has been performed by the Pops Orchestra under the direction of Arthur Fiedler, both as a ballet and as a concert number.

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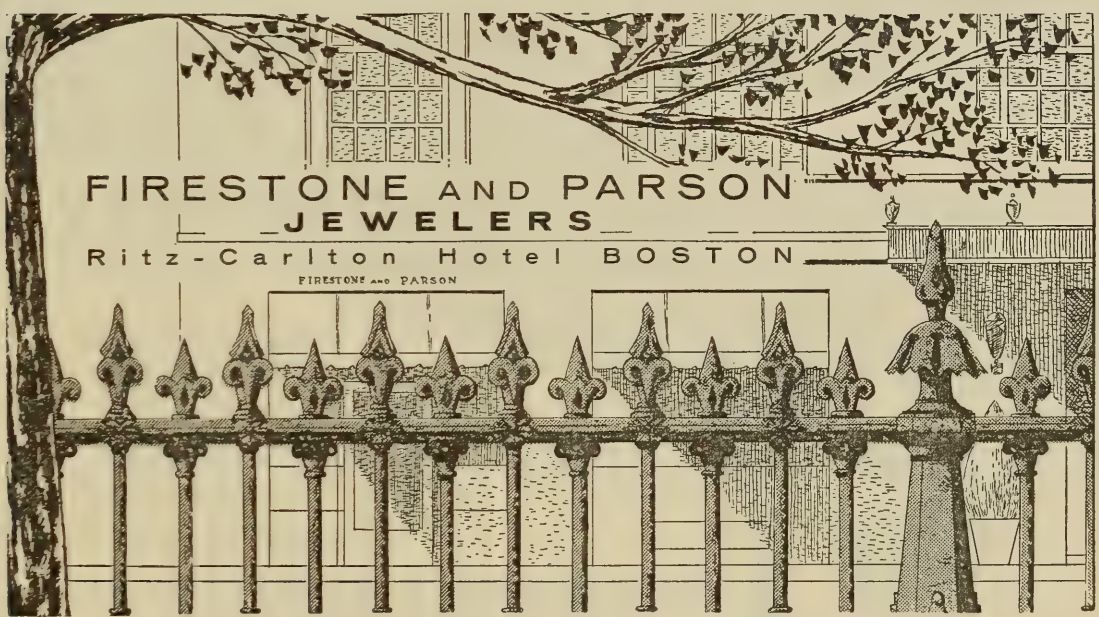
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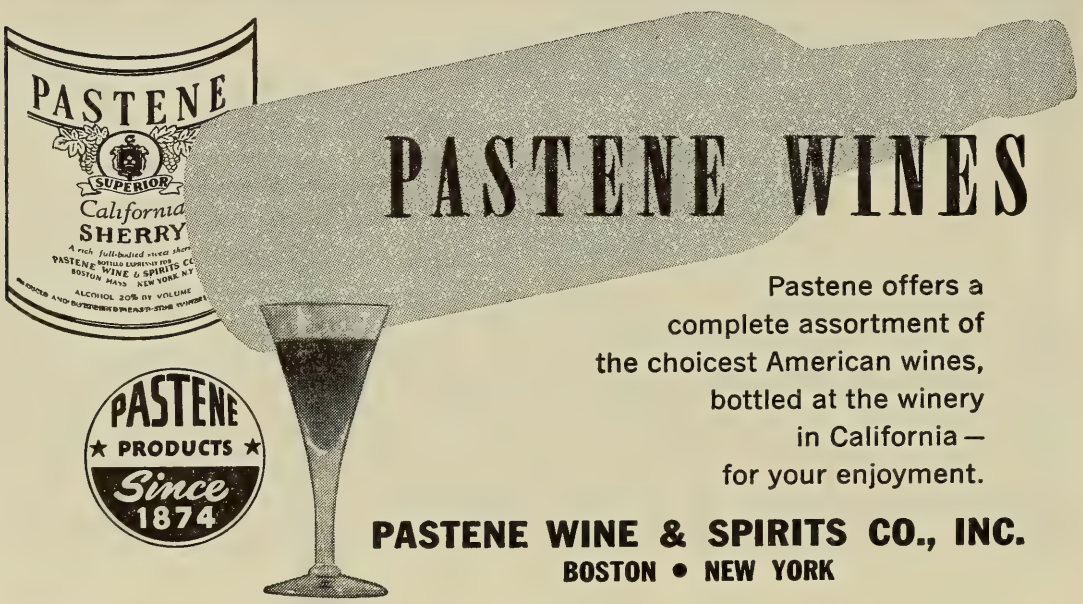
THE NEW EDITION OF BEETHOVEN'S LETTERS

(Edited by Emily Anderson, St. Martin's Press, 3 volumes)

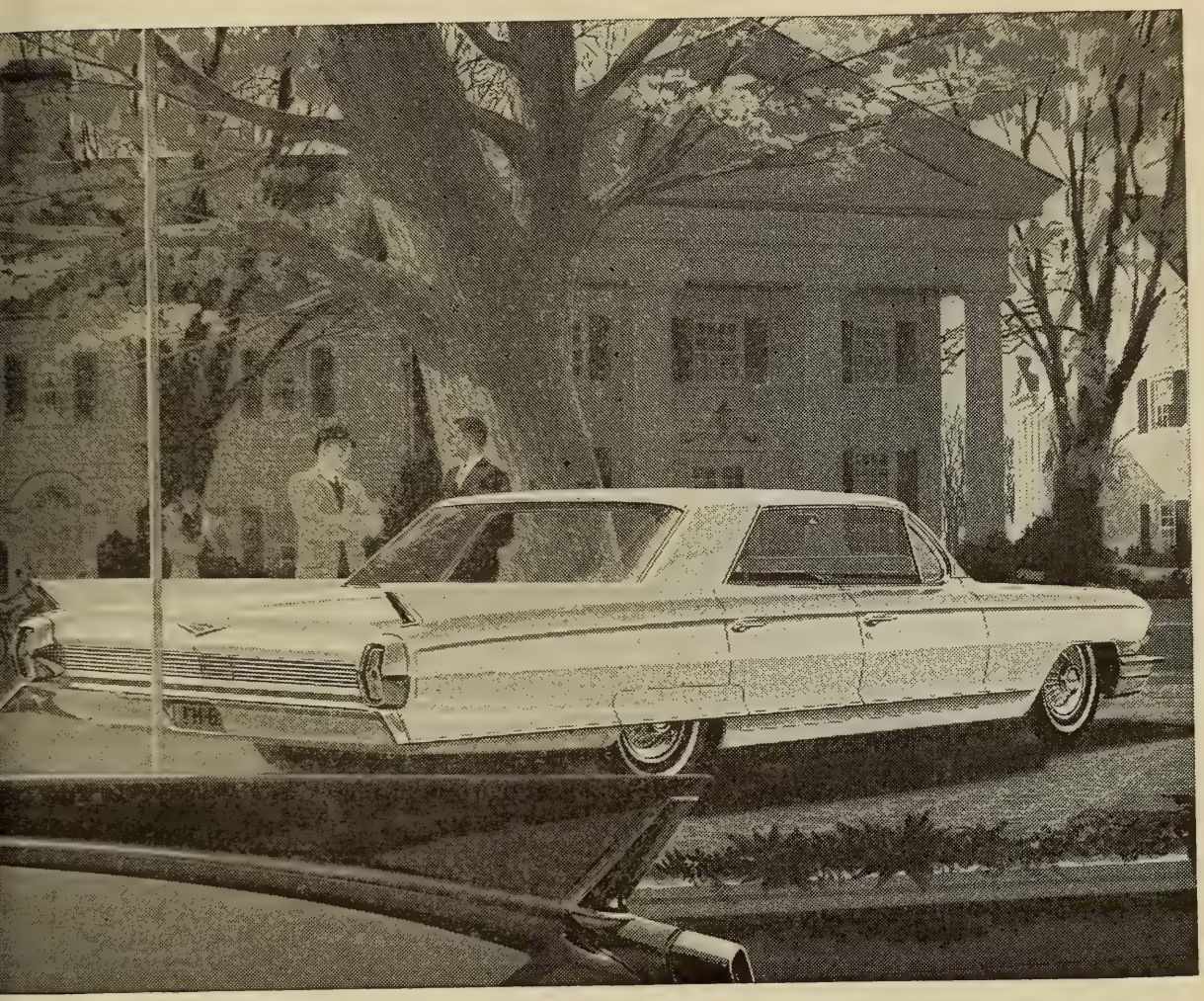
THERE is now available in English as complete a collection of Beethoven's letters as could be brought together at the present time. There have been various collections in the past, in German and in English, increasing as items have been located in private ownership. It is now doubtful whether many more will be found. Over two hundred in the new edition have not appeared in the German collected editions,* and in about forty more letters, missing passages have been restored. Perhaps the principal value of the new collection is its usefulness. Emily Anderson, a scholar of the first order, has devoted many years not only to collecting autographs or copies from various sources,

* Notable are thirteen letters of 1805 and 1807 to the Countess Josephine Deym (née Brunsvik), now in the archives at Bonn. Their affectionate character suggests (but by no means determines) that Josephine may have been the "Immortal Beloved," or as Miss Anderson more accurately translates *unsterbliche geliebte*, the "Eternally Beloved."





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but to re-studying the texts and surrounding them with relevant information. Miss Anderson in her three-volume and unsuperceded edition of Mozart's letters (1938) needed fewer footnotes because Mozart's were mostly family letters, with an easily recognizable continuity. The case of Beethoven is different. His letters are for the most part undated, and the chronology has needed closer study. There is a host of names to be identified, situations to be explained. Shedlock in the previous full English edition, leaves the reader for the most part uninformed. Miss Anderson has assembled and profusely annotated for the general convenience 1570 letters by Beethoven, together with his other written documents. Their number is due to the fact that his least scrawl was preserved as a relic, and does not mean that he took any pleasure in letter-writing. Beethoven had not the slightest literary inclination, or for that matter literary skill. Almost every one is a communication by necessity or obligation, with many an excuse for a tardy answer. He wasted no time on this burdensome task. He simply put down what occurred to him at the moment, as one would in conversation, and for this very reason the letters reveal the everyday Beethoven more directly and vividly than any studied phrase-making or other literary mannerism could have done. He speaks his feelings quite freely, whether he is affectionate or contemptuous, angry or contrite, complimentary or abusive. We come to know him as a person rather than as a composer, for he never discusses his music. He sometimes speaks of the "nobility" of his aims, but goes no further than that. He even refers to his inability

Kum-Up-Tu

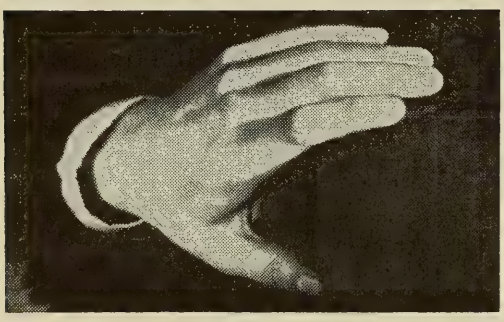
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to convey anything about his music in words. His humor takes the form of continual puns, or rather the play of words, as if he were listening to their sound, turning them about as he would a fragment of music. He combined *"Noten"* (notes) and *"Nothen"* (needs). The needs in his life would get in the way of the notes. The victim of a pun might be called more *"geleert"* (empty) than *"gelehrt"* (learned). Sometimes a name or a phrase became the first line of a canon. *"Lebewohl"* in the "Farewell" Sonata, or *"Muss es sein"* in the last quartet were just such words that found their way into instrumental scores.

The necessity to write increased with the years, as he became involved with publishers in Vienna, Germany, England, France, for he was generally his own business manager, and, needless to say, not an efficient one. He also became increasingly involved in legal matters, as when he sued Maelzel for appropriating his "Battle" Symphony, the estate of Prince Kinsky for withholding his allowance, or when in the last years he fought for the guardianship of his nephew Karl. These were anything but agreeable endeavors — they both worried and infuriated him. They also claimed most of his letter-writing efforts. The third volume of the book covers only the last five years of his life (from 1823). Compare this to the first volume, where some five hundred letters cover the forty-four years until 1814, the years of all his great works except the Ninth Symphony, the Missa Solemnis, the final piano sonatas and string quartets.

The letters can be divided into several fairly specific sorts. A large number are simply a matter of momentary needs, the kind of message now obviated by the telephone. Beethoven would sent his servant with a note telling a companion to meet him at a certain tavern for a meal,

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or to prepare some fresh quills, to get rid of his housekeeper or engage another. He always had at hand an underling or two who would convey a package of music for him, or purchase food or clothing, or write a letter at his dictation. These services became more necessary in the years of his total deafness. The obliging friends were usually musicians who deserved more respect than they got. His contempt for small-minded people was unconcealed. The notes to Count Zmeskall, whose self-importance made his title the more vulnerable, or to Schindler, his virtual factotum in the last years, were filled with insulting witticisms which the victims had no choice but to take in good part. His helpful friends of the other sex had kindly and grateful treatment — Amalie Sebald, who tended him in his illness at Teplitz in 1812, and Nanette Streicher, who did her best to straighten out the tangle of his domestic arrangements in 1817.

Another class of his recipients were his titled patrons in Vienna, and these too were patient with his ways. There was a large number of them, and without their generous help, he would have been at a loss for money, performance, recognition. The Princes Lobkowitz, Lichnowsky, Estherhazy, Galitzin, Kinsky, Radziwill, Razumovsky, etc., were warm admirers. First of all was the Archduke Rudolph of Austria, who was his pupil in composition and received no end of letters postponing lessons. This was independent treatment for the brother of an emperor. His *"Hochheit"* may have realized, as we do, that daily sessions over his own attempts at writing variations were impositions upon the time of an infinitely greater composer. Beethoven always addressed his patrons with the formal expressions of subservience which were required, leaving us to wonder, as we read them, just

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how cynical he may have felt about the whole relationship. A genuine friendship seems to have entered into it, in the case of the royal pupil, and others too. Beethoven accepted the inevitable with a fair amount of equanimity. He was not enough of a republican to hazard his best opportunities.

For the most part there were two Beethovens. There was the composer who could "take fate by the throat" and write symphonies in utter truth to his muse. There was also the man who could fawn on his benefactors, stoop to begging, treat his loyal friends rather shabbily, and suspect them unduly of conspiring against him. This too was the Beethoven who could turn out empty occasional pieces without hesitation of compunction. And yet there are a great many letters where the composer we know is recognizable. There are letters of warm friendship, sometimes renewed after a falling out (Eleanor and later "Steffen" von Breuning, the Countess Erdödy), sometimes a renewal after a separation (Dr. Wegeler, Franz Brentano, Karl Amenda). These are often affectionate and touching. Ladies (usually titled) are tenderly addressed from time to time. There are the letters to those whom he esteemed as fellow artists, the poets Goethe, Kotzebue, Treitschke, Collin; the composers Cherubini or Spohr. The fact that in these cases there was usually a collaboration or some favor in the offing may prove

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that without that prospect he would not have written in the first place.

The last years were the most troubled years, and the letters, since they were Beethoven's recourse to extricate himself from his complicated difficulties, make him out as a pitiable object indeed. His total deafness (after 1817 one had to write in the conversation books or shout into his ear trumpet) made him helpless and in need of being waited on. Sensitive to affront, he put interpretations on the conversations about him.

The tragic story of his adoption of his nephew Karl is familiar; the letters lay it forth in all its heartbreaking details. His rather pompous surviving brother, Johann, he could usually manage to get along with, but Johann's wife, a woman with a promiscuous record and an illegitimate child, he could not. Beethoven was unfortunate in his sisters-in-law. To him the widowed mother of Karl, the "Queen of Night," was the personification of evil, and the boy was to be kept away from her at all costs. The uncle's long sermons, alternate coddling and unreasonable punishments, had an opposite effect. Karl saw his mother frequently and, between two fires, told lies to keep the peace. Beethoven alternated between expressions of abject love for the boy, and stormy denunciations of his deceitfulness. His long communications to the district and appellate courts, arguing for the legal guardianship, were frenzied enough to make the gentlemen of the law doubt his reason, let alone his qualifications to be a quasi parent.

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A picture of the harassed Beethoven in the conflicting parts of composer and uncle can be imagined from a long letter (one of his longest) which he wrote to Frau Nanette Streicher from Mödling on June 18, 1818. He had taken Karl from the care of his tutor Giannatasio with the purpose of setting up a household arrangement where a lad of twelve might be suitably received. This proved a formidable problem. Frau Streicher was an amiable and practical lady who sold pianos in Vienna as well as playing them. The struggling composer wrote her a series of letters. "I am delighted that you are willing to continue to take an interest in my domestic affairs, for without your help everything in that line would be quite hopeless." A "housekeeping book" was sent back and forth, she became his "recording angel," and kept a hand on the expenditures. A pair of socks was missing (or stolen?). He needed night shirts. "I have no scissors, no knife, no anything." His "neckcloths need to be mended," etc. His servants (as always) were his cross. The man servant "gets drunk, stays out of the house for nights on end," and is "shockingly rude and insolent." Nanni, the maid, is a "filthy beast," and Baberl, the cook, ruins his digestion. "Fräulein N. has been quite different since I threw half a dozen books at her head. Probably one landed by chance in her *brain* or in her *evil heart*; at any rate we have a full-bosomed deceiver!!!" He threw a "bedside chair" at

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the other one, and tried the further tactics, after having shouted at them continually, of maintaining utter silence. He would have dismissed them, but could not be left stranded.

The patient Frau Streicher had to deal with both, and replace them. Baberl's successor, Peppi, was a better cook, but Beethoven suspected her after Karl's arrival of conniving with the boy against him and secretly communicating with the hated mother.

Karl's presence brought more troubles. The boy was moody, he had not been allowed to see his mother for six months, and had to listen as his uncle dwelt constantly on her immoralities. He was put in a school kept by a parson — Johann Baptist Fröhlich. He misbehaved in church and on the street, and branded his mother before the class as a *"Rabenmutter,"* a raven mother. The parson solemnly reproached him for breaking the Fourth Commandment, but Karl calmly answered that he used such language to keep in favor with his uncle. Fröhlich thereupon expelled him from the school. Beethoven wrote to Frau Nanette: "There are human brutes indeed — and one of them is the parson here, who ought to be thrashed." He also wrote: "May God grant that I shall be able to make all my other circumstances subservient to my art as I once did. Now they are driving me somewhat crazy."

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The "circumstances" could hardly have been worse. He had proved his complete inability to make a home for the boy, and had to warn Frau Streicher, in fear of losing his guardianship, to speak to no one in Vienna about his failure. There were other encroachments upon his higher efforts — illness (he speaks of a "heavy cold" and a "heart attack"), and the necessity of writing long letters to publishers in search of funds to provide for a boy's education and future career. In spite of all this the record shows that he composed a great part of the *Hammerklavier* Sonata in these months, made preliminary sketches for the *Missa Solemnis,* and probably too for the Ninth Symphony.

Here, more than ever before and until the end of his life, Beethoven seems to dwell in two distinct worlds. The one is filled by worry over his nephew, who in 1818 ran away to his mother, and in 1826 tried to commit suicide. There is the long and involved correspondence over the sale and publication of the great Mass. Through all this he composed steadily, busily, serenely, in utter absorption, as if nothing else existed. What he composed had nothing whatever to do with the domain of "needs." In that domain were the publishers who naturally wanted saleable music, and what he produced could not have been more unsaleable. The *Hammerklavier* Sonata was the longest he had

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written, the most difficult to perform and the most difficult to understand. With an amused sense of the incongruity of the situation he suggested to Ferdinand Ries in London after many pages of corrections in the score: "Should the Sonata not be suitable for London, I could send another one; or you could omit the Largo and begin at once with the Fugue, which is the last movement; or you could use the first movement and then the Adagio, and then for the third movement the Scherzo — and omit entirely No. 4 with the Largo and Allegro risoluto."

He was quite frank about the String Quartet in F minor, Op. 95, which he sent to Sir George Smart in London: "The Quartet is written for a small circle of connoisseurs and is never to be performed in public. Should you wish some quartets for public performance I would compose them for this purpose occasionally." The second sentence is as preposterous as the first, while no selling point, was then simple truth. It is impossible to imagine him as really entertaining the thought of making an about face in the magnificent course of his last quartets. The publishers were not fooled — they accepted the perplexing scores on no assurance but that of Beethoven's rapidly growing fame.

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The letters as a whole show a proud artist very capable of contempt. To him, composers or writers were the true nobility. He looked upon Viennese society in general as owing him a better living than he was having from the "princely pack" (*"fürstliches Gesindel"*). There is a barb in his repeated phrase, when he calls himself "a poor Austrian *Musikant."* On the other hand the letters show a kind and open-hearted Beethoven, so far as his friends are concerned, a readiness to help a musician with a recommendation, to take part in a benefit concert.

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CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien*, in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951); Zino Francescatti (1954); Jascha Heifetz (November 25–26, 1955); Wolfgang Schneiderhan (October 5–6, 1956); Leonid Kogan (November 18–19, 1960).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE five introductory taps on the drum become the basic pattern of the opening movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transi-

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tional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

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Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

Dear Clement:

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attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

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Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity." On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have re-

*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the leadership of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).

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spected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful mixture of languages, and a dubious pun on the virtue of clemency: *"Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806."* The pun also brings to mind that other personage connected with the early fortunes of the Concerto – Clementi, the musician turned publisher – although the

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virtue in question hardly appears in this particular transaction.* Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

"*Dear Collard* — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,* Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street — 'Where do you lodge?' says he: 'I have not seen you this *long* while!' — upon which I gave him my address. Two days after I found on my

*Muzio Clementi (1752–1832) was born in Italy but lived in England during the larger part of his long career. Born to the harpsichord style of Scarlatti, he matched his powers as virtuoso with those of Mozart before the Emperor of Austria in 1781, survived to develop the pianoforte into the brilliant instrument which the romantics of the next century inherited. Clementi's sonatas and his abilities as technician were frankly admired by Beethoven. Retiring from his activities as virtuoso, Clementi gave increased attention to composition. He wrote innumerable sonatas, symphonies which showed the influence of Beethoven, and enjoyed a great vogue in their day. He also went into partnership with five others in what came to be known as "Clementi and Co." in London, manufacturing pianos and publishing music. Clementi was principally remembered, after his death, by his piano studies of progressive difficulty, the "Gradus ad Parnassum." His symphonies disappeared altogether, except for a few fragments. Almost a century later (1917), several of these were found in London. Two of them were edited and performed by Alfredo Casella. The second of them was given its initial American performance at the Boston Symphony Concerts, December 4, 1936, and repeated April 30, 1937.

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table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?' — 'No' says he. 'Suppose, then, that you prefer *me?*' — 'With all my heart.' 'Done. What have you ready?' — 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling."

The symphony which Clementi had thus secured was the Fourth, the overture was that to "Coriolanus." The buyer, who certainly possessed a rare combination of business and musical acumen, considered both "wonderfully fine." The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quar-

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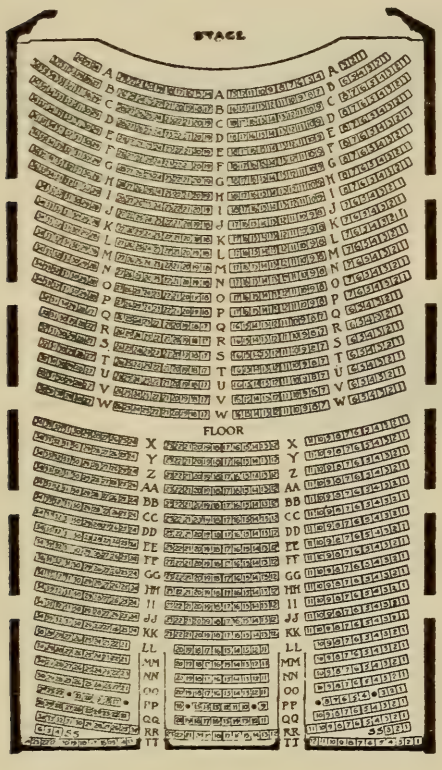
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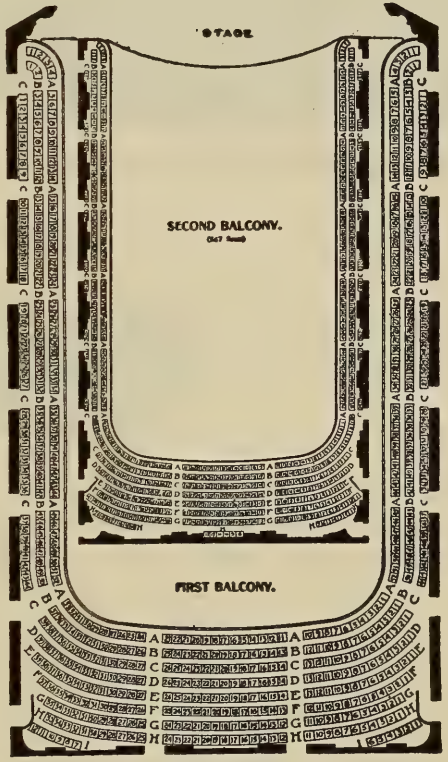
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tets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: "The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte." He added: "I think I have made a very good bargain. What do you think?"

Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: "I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling — and besides I am privileged to sell the works in Germany and France."

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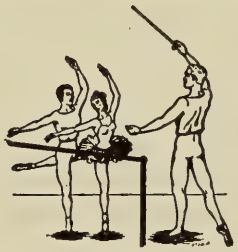
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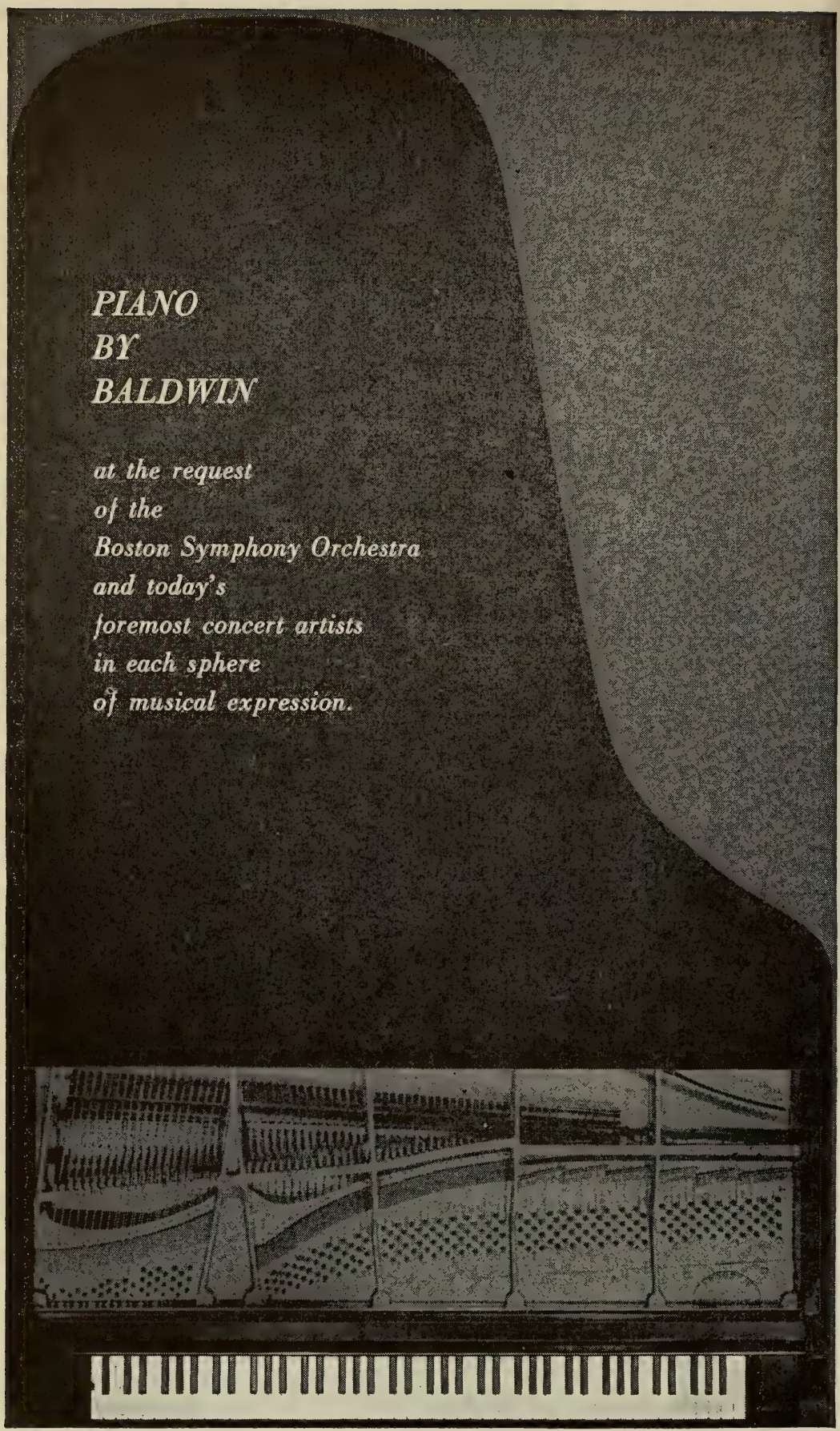
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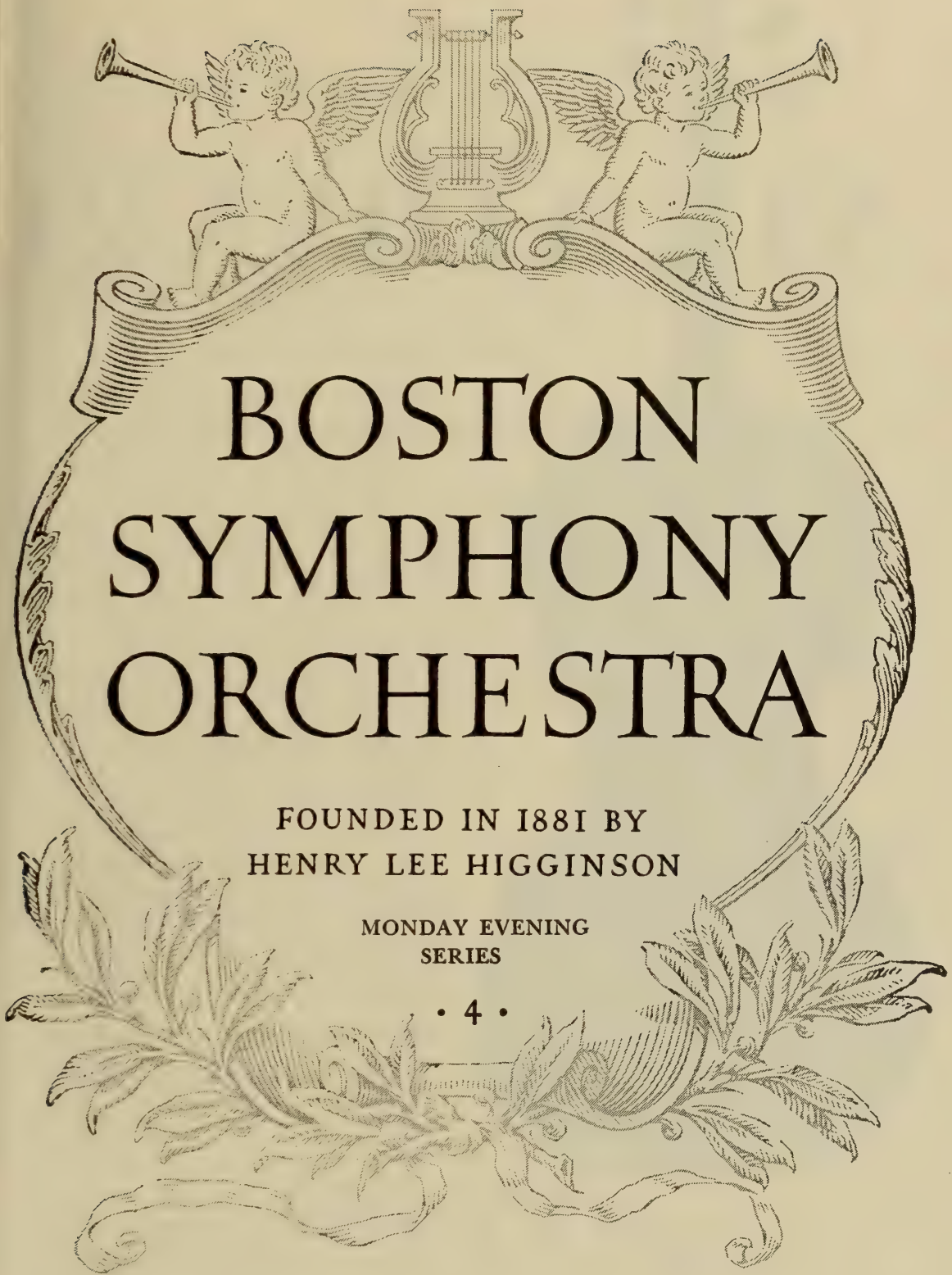
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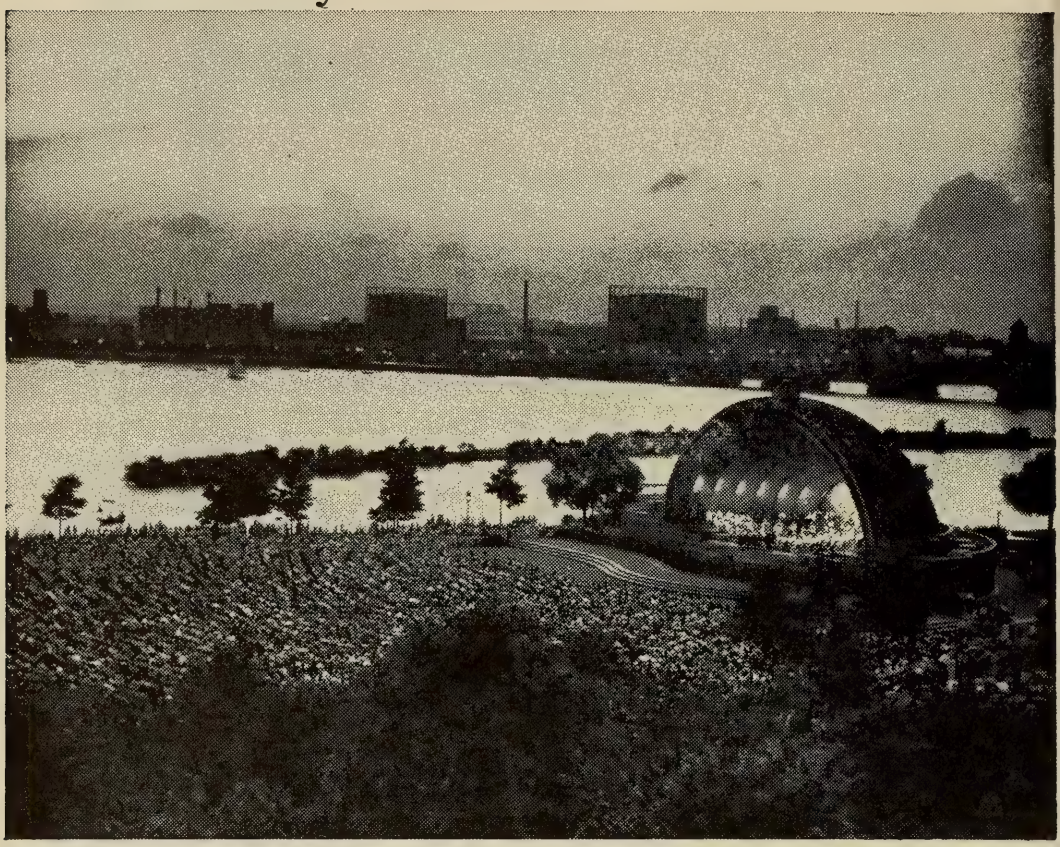
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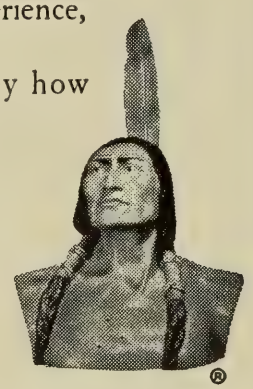


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CONTENTS

Program 9

NOTES

Schubert (Symphony No. 5) . . 11
Roussel ("Bacchus et Ariane," Suite No. 2) 20

ENTR'ACTES

The Critical Climate (*Neville Cardus*) 28
Beethoven and the Gift of Melody 36

NOTES

Beethoven (Concerto for Pianoforte) 46

EXHIBITION

The paintings now on view in the Gallery have been selected by the Institute of Contemporary Art of Boston from its Art Rental Gallery.

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FRITZ KREISLER

The superb musicianship of Fritz Kreisler, who died on January 29, is closely associated with the Boston Symphony Orchestra through the great years of his career. His first appearance at these Symphony concerts was on February 8–9, 1901, which was his first season in the United States as an adult artist, at the age of twenty-six. (He had made a single visit to this country as a boy in 1888.) Born in Vienna February 2, 1875, he entered the Vienna Conservatory at the age of seven, where he studied with Hellmesberger and Auber, and entered the Paris Conservatory in 1885, studying with Massart and Delibes. When he was fourteen he gave up public performance altogether, and through ten years studied medicine in Vienna and art in Rome and Paris. Returning to the concert stage in 1899, he again visited the United States in the season 1900–1901, and it was then that he made his first appearance with the Boston Symphony Orchestra.

Mr. Kreisler played many times with this Orchestra, both in Boston and on tour. He played in concertos by the following composers at the Boston concerts:

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1905 – Brahms
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1910 – Tchaikovsky
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1913 – Mozart No. 4
1913 – Viotti No. 22
1915 – Mendelssohn
1915 – Beethoven
1916 – Schelling
1920 – Beethoven

He played in benefit concerts with this Orchestra in New York and in Boston in 1917. It is interesting to note that in the weeks on tour he usually played as many as four different concertos on successive nights.

• •

RUDOLF SERKIN

Rudolf Serkin was born in 1903 in Eger, Bohemia (Czechoslovakia), of Russian parents. At four he showed possibilities of becoming a child prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his début as soloist under the auspices of the *Gesellschaft der Musikfreunde*. For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in sonatas for violin and piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. He played Brahms' Concerto No. 1 with the Boston Symphony Orchestra, December 30, 1938; Beethoven's Concerto No. 4, December 22, 1939; Beethoven's Concerto No. 5, April 6, 1944; Brahms' Concerto No. 1, January 20, 1956; Brahms' Concerto No. 2, April 10, 1959. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer Music School and Festival at Marlboro, Vermont, is his dearest project.

. .

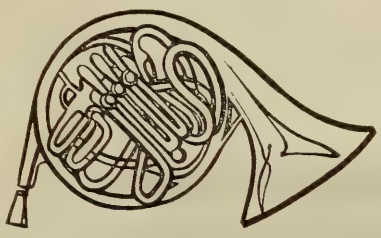
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SCHUBERT . . . . . Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

ROUSSEL . . . . . *"Bacchus et Ariane," Suite No. 2, *Op.* 43

INTERMISSION

BEETHOVEN . . . . . Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

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SYMPHONY No. 5 IN B-FLAT MAJOR

By FRANZ SCHUBERT

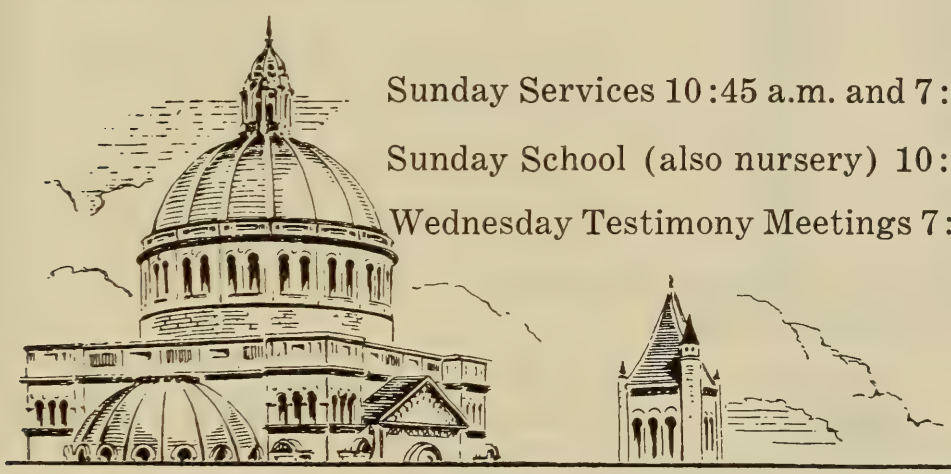
Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar, made

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piano transcriptions of many songs, including the great cycles, and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon

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the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was published in 1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

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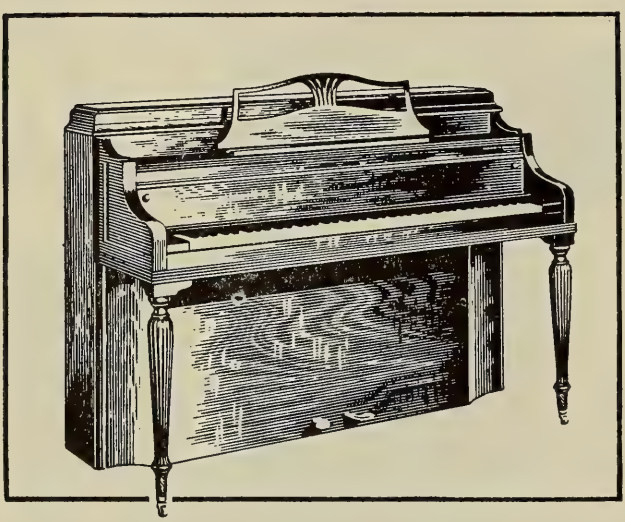
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"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."

Alfred Einstein also is reminded of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without



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trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

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"BACCHUS ET ARIANE," BALLET, SECOND SUITE, *Op.* 43

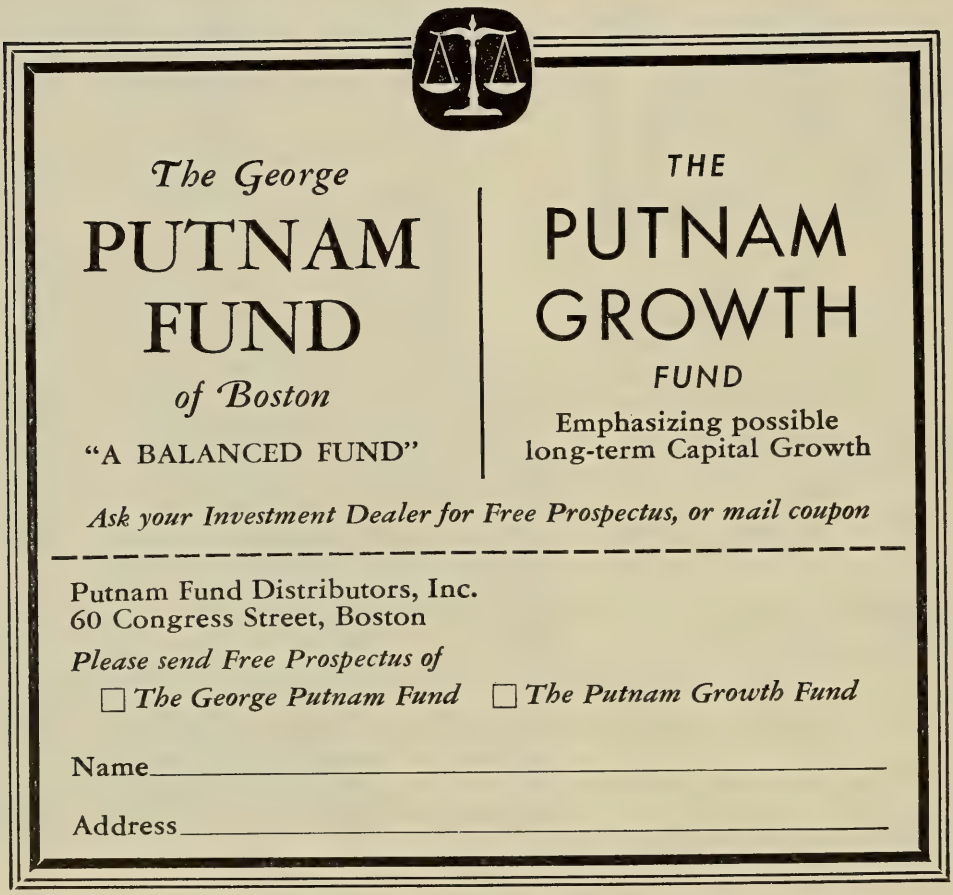
By ALBERT CHARLES ROUSSEL

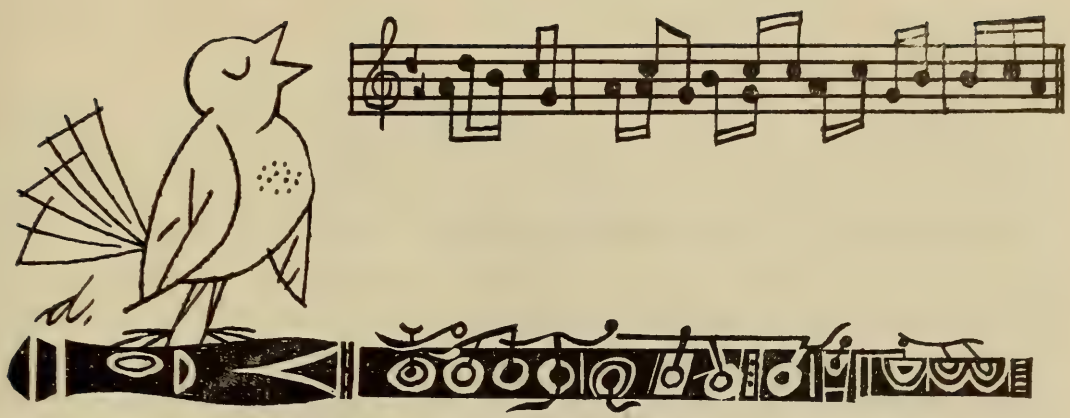
Born in Turcoing (Nord), France, April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra.* Serge Lifar (Bacchus), Peretti (Thesée) and Spessiwtzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Dr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by





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Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariadne the dance of her dreaming — Bacchus dances alone (Allegro — Andante — Andantino) — The Dionysiac spell — A group marches past (Allegro deciso) — A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne (Andante) — Dance of Ariadne and Bacchus (Moderato e pesante) — Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

• •

The following apt characterization of Roussel's music was written

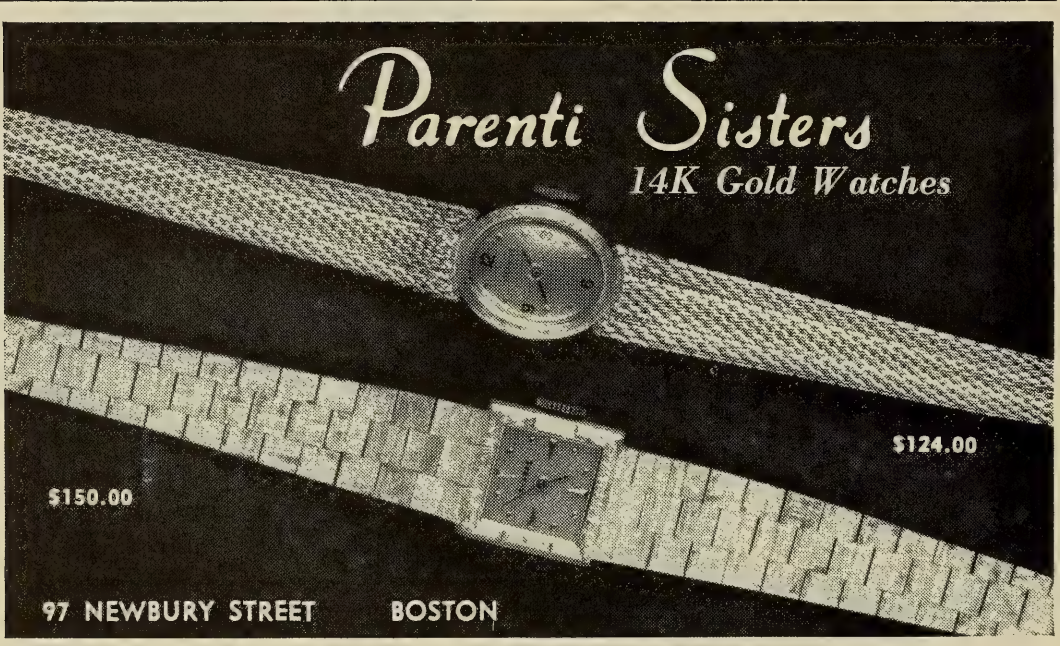
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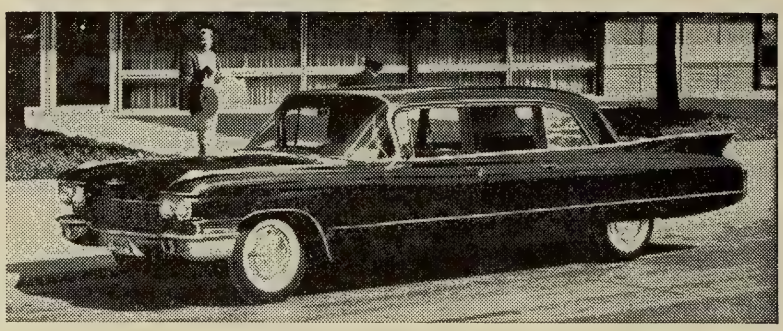
by Edward Downes, the annotator of the New York Philharmonic programs:

"One of the least glamorous and least publicized French masters of our century, Albert Roussel scarcely fits the conventional picture of a French artist. But since his death in 1937 he has continued to grow while many a composer once considered more engagingly gallic has faded.

"Good taste, graceful form, clarity, logic, balance, restraint, simplicity, elegance: these are the types of labels usually attached to the French spirit. But happily for the rest of the world, the French spirit is far too self-contradictory to be contained in any such simple formulas.

"Balance and restraint will hardly do to describe the explosive passion of Berlioz's music, the canvases of Géricault and Delacroix, or the intoxicating rhetoric of Victor Hugo. Good taste is not a primary concern of Rabelais or the Rabelaisian *chansons* of his day. Neither the gothic cathedrals nor the music composed to be performed in them could possibly be considered simple or restrained. And who would think of attributing graceful form to the sprawling grandeur of Balzac's *Comédie Humaine*?

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THE CRITICAL CLIMATE

By NEVILLE CARDUS

("Manchester Guardian Weekly," December 28, 1961)

A MUSIC-CRITIC dead some thirty years ago, after having lived a long and full life, would surely receive some unusual shocks could he return to earth now as 1961 goes to its close, even though he would from experience know that in any period there are strange reactions against tastes of yesteryear. Let us suppose this critic to be Samuel Langford, who wrote of the "Mars" movement of Holst's very harmless "Planets" in this way:

"We are well aware that the discordance is arrived at in a theoretical way . . . but is it such a discordance as the sensibility of a musician could by its nature conceive and delight in?" Langford could not in his day conceive of the "sensibility" of a Boulez. Langford went on to add, "Beauty once sat enthroned over all the arts. We have come almost to a time when beauty is never mentioned in connection with them. Music has long been accepted as a fairly descriptive title for the art which passes under that name. It begins to hold good no longer."

Yet Langford, half a century ago, was one of the advance-guard. At

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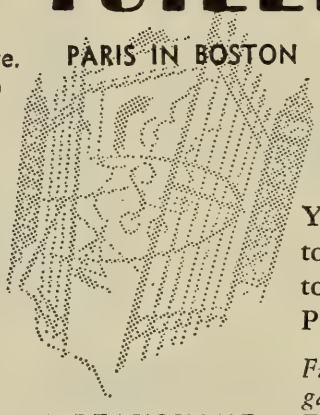
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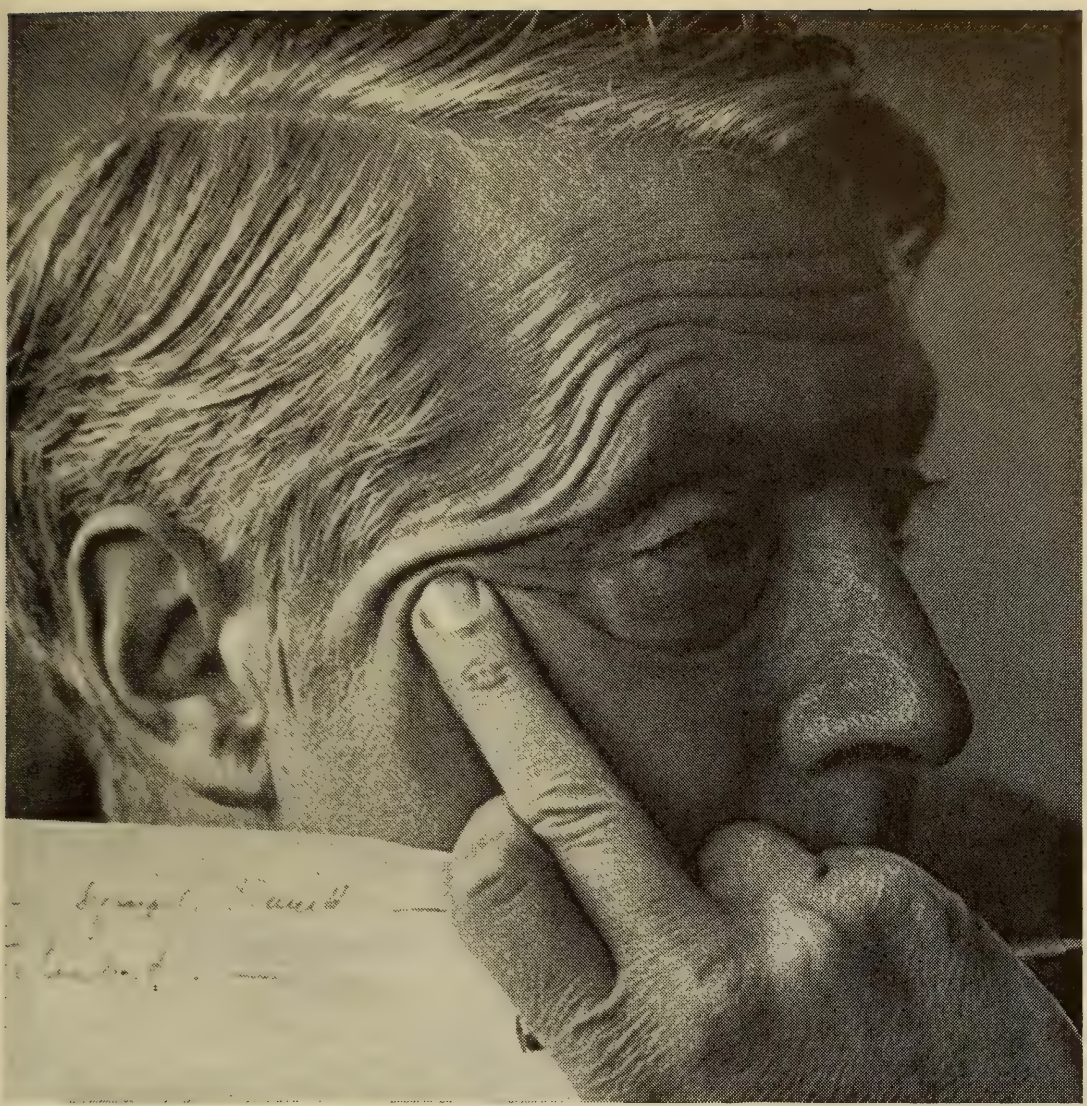


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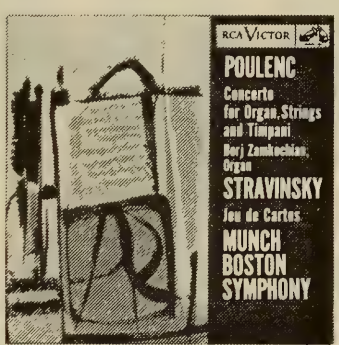
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any rate he at once heard the music which was in Strauss and Debussy at a time when "Punch," as an ironical joke, looked ahead to a far-distant future in which we would all enviously be crying out: "O, for the good old tunes of Strauss and Debussy." Concert audiences stopped their ears while the "Battle" section of "Ein Heldenleben" was being played. And Ernest Newman advised us to listen to it "horizontally."

The fact is that "reactions" in all the arts during the last 50 years have exceeded, in violence and rapid sequence, any known before in all man's recorded intellectual history. Two wars, the progress of "science" — and Freud — have upset the traditional æsthetic and moral climate everywhere so much so that "Beauty" is today an unmentionable six-letter word. It is years since I have heard, or read of, this word applied to a new work of art of any kind. The other day a critical discussion of Rupert Brooke forgave him for much and found hope of salvation for him because one or two of his last poems revealed traces of "cynicism." Sophistication and cynicism are valuable assets in the make-up of the composer, poet, dramatist, and novelist of 1961. He is allowed a measure of idealism, no doubt, in his social and political commitments. Heaven help the composer who should produce a symphonic poem called "Love in the Valley." But he might get a favourable hearing if he named it "Aldermaston at Easter." For a composer

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to express in music a "beautiful" response to nature, in the manner of Delius, or to Church and State, in the manner of Elgar, is to be cast out and "dated," no matter how well and individually such a response may be expressed. Sibelius, Holst, Max Reger, César Franck, Scriabin — they have all "had it," in the opinion and vocabulary of the "modern" musical æsthetic. Sir William Walton, in his sixtieth year, is chastised if he composes in the language and style which he mastered in early manhood and now are his instinctive speech and means of musical communication. What matters in 1961 is not what an artist communicates but how — is it up to date? Vaughan Williams also is, as they say, "on the way out."

Another happening which for sure would astonish Langford (and soon enable him to put two and two together) is that music-criticism in this country in 1961 is very much a young man's affair and monopoly. Some of these moulders of opinion were wearing school caps when the Hitler war ended. The development of the musical antennæ has obviously proceeded at a gallop recently. For it is the new and fairly immature school of criticism that is able, on the face of it, to distinguish between the good and the not so good in Schoenberg. But in his ninetieth year, Ernest Newman confessed to me that though he had intensively studied the scores of Schoenberg for 30 and more years,

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much of his language remained, as music, unintelligible or at best, experimental.

The critic revisiting the glimpses of the moon might well ask if much has been taken away from the musical scene I myself lived in, what has been given back. Which composers in 1961 take the place of the debunked household gods, take the places of Elgar, Delius, Sibelius, and the rest? Take the place, I mean, in the hearts of a large public? Britten, the one unmistakable addition of genius to the musical scene since the Hitler war is scarcely yet a familiar possession of everybody. I am confessedly old-fashioned enough, in spite of arduous efforts to keep pace with the "modern" movement advancing in all directions, to believe that the really great composer soon finds touch with the non-specialist music-lover. The familiar argument of the "moderns" is to the effect that the "new" music is still "new," that in time the new layout will become generally understood and then — we'll see and even hear! It is also pointed out that once on a time even Wagner was abused for his "cacophony" and Mozart — bless us! — accused of having ears of steel. But much of the present-day "new" music has been at hand for study for some fifty years. It remains, in bulk, a specialist's and a musicologist's preserve and pleasure.

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temporarily earthbound visitor for any nakedness he discovers in the land. He would certainly be delighted in the improvement these last few decades of orchestral playing in this country, and in the increase of intelligence among singers everywhere, taking them by and large. He might not be satisfied that singing itself, voice *qua* voice, is better than it was in the years of Caruso, Battestinni, Rosa Ponselle, Whitehill, Schorr, Jannsen, Andresen, Leider, Schumann, Eva Turner, Marjorie Lawrence. If it comes to that is it certain that any woman opera singer of 1961 is the equal, as actress of Lotte Lehmann or Frieda Leider? Only, I think, Callas. And though we rightly rave over Hotter's Wotan, can we be positive that, as acting, it is superior to Schorr's? — and Schorr was the more beautiful singer of the two. But there — I have written and pronounced the unmentionable word, so I had best make an end.

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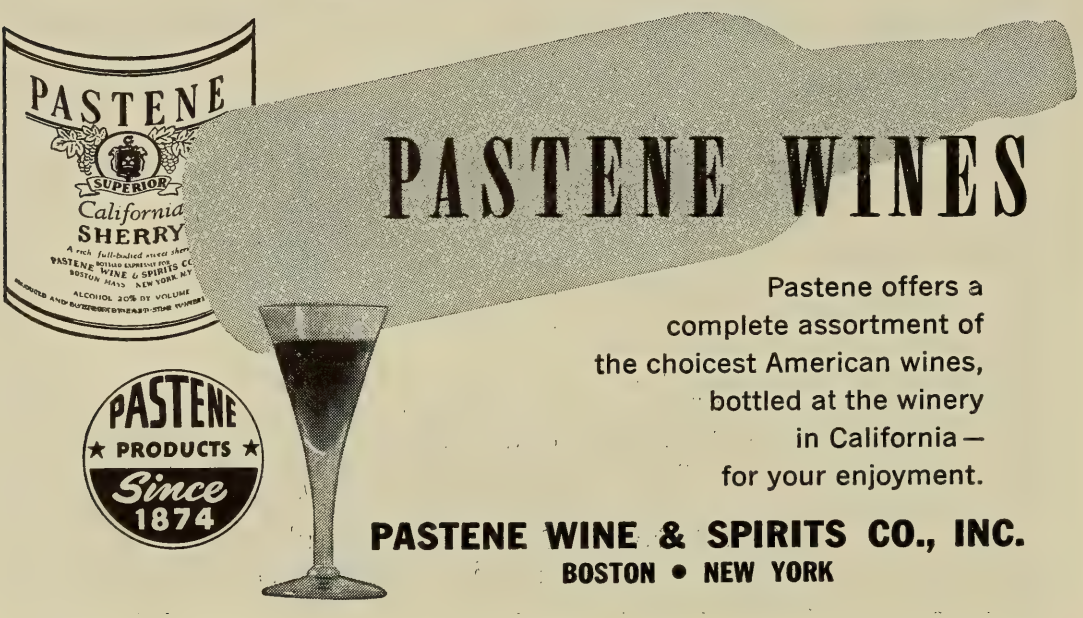
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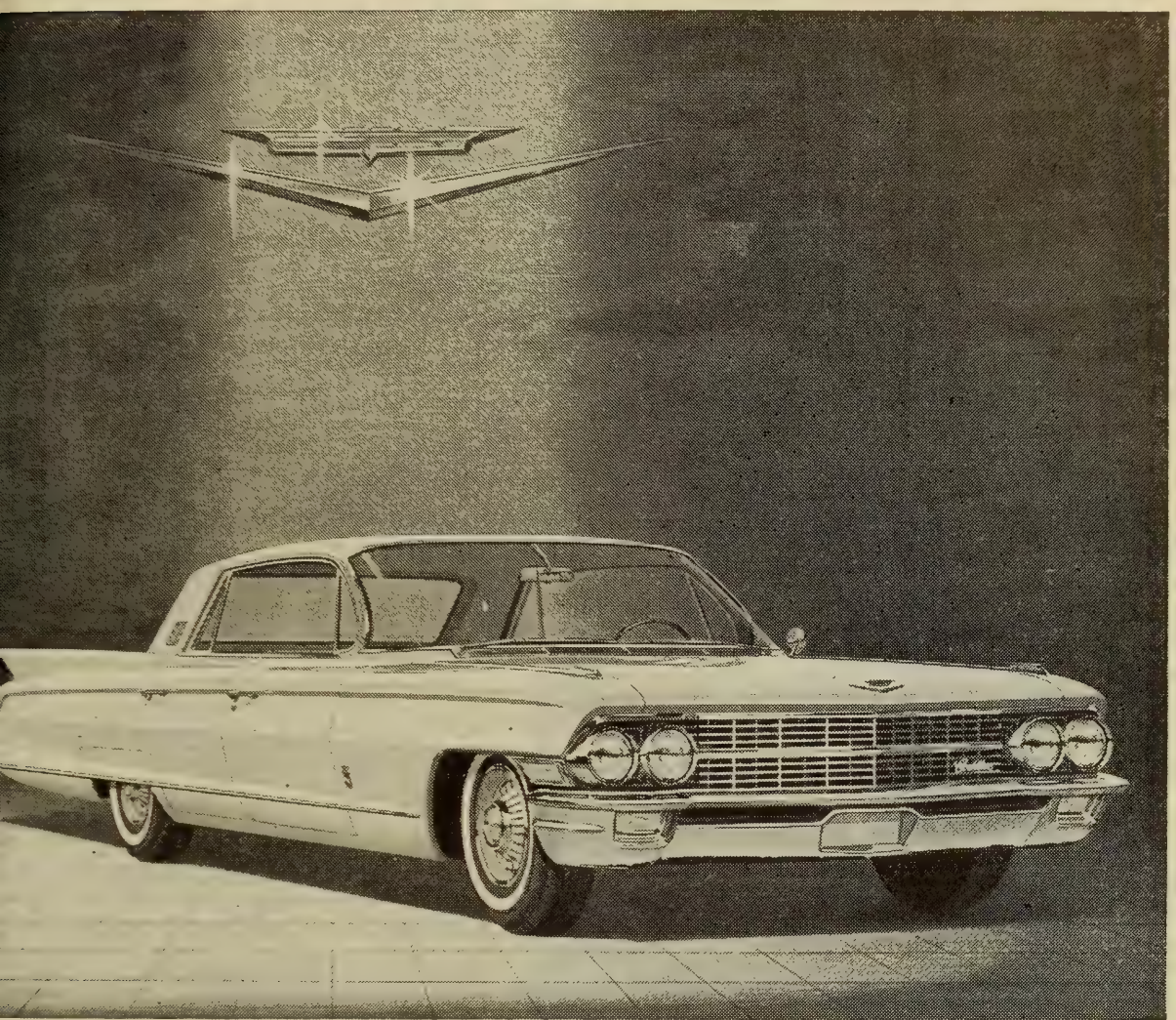
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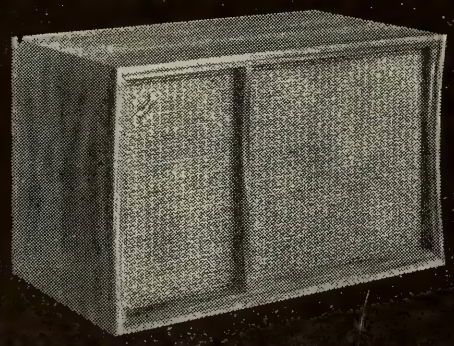
"THE Germans, as we all know," said Igor Stravinsky in his series of lectures, *Poetics of Music* at Harvard (1947), "honor their three great B's. On a more modest plane we shall select two B's for the needs of our argument."

Stravinsky's "B," favored over Beethoven, was Bellini. "Bellini inherited melody without having even so much as asked for it, as if Heaven had said to him: 'I shall give you the one thing Beethoven lacks.'" And in Beethoven, according to Stravinsky, "we have one of the greatest creators of music who spent his life imploring the aid of this gift which he lacked. So that this admirable deaf man developed his extraordinary faculties in direct proportion to the resistance offered him by the one he lacked, just in the way that a blind man in his eternal night develops the sharpness of his auditive sense." He added that Beethoven's "greatness derives from a stubborn battle with rebellious melody."

Stravinsky, who has been known to deliver challenging polemics in plying an æsthetic case, may not have expected his audience in Sanders Theatre to swallow this one whole. We all know that Beethoven's

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sketchbooks are a record of protracted struggles to arrive at his themes; whether he was waging a "stubborn battle" to overcome the "lack" of a gift of melody is another matter. Stravinsky was led into this theory by his endeavor to exalt melody; full phrased, amply molded melody as the true crown of the art of music.

Beethoven's melodic gift is too obvious to be denied. What he did not cultivate was the rounded, periodic *cantilena* of the Italian opera composers. If he had had occasion to write such a melody he could perhaps not have matched Bellini's *"Casta Diva"* (nor could Stravinsky for that matter). What Stravinsky did not specifically admit was that Beethoven did not think vocally. Instrumental voices were instinct with his whole nature. When he was called upon for the human voice, as in his songs, *Fidelio,* the Masses, the Ninth Symphony, the instruments had the thesis most of the time. The voice parts often accommodate the instrumental development – reinforce rather than lead. On the other hand, one cannot begin to list the instrumental works where the melodic line is sustained in continuous instrumental song, far richer in range and multiplicity of parts than vocal song.

It is true that Mozart had something that Beethoven had not – he was the supreme vocal melodist. He can capture us with the first phrase of an air even before it is fully laid forth. With Beethoven this never

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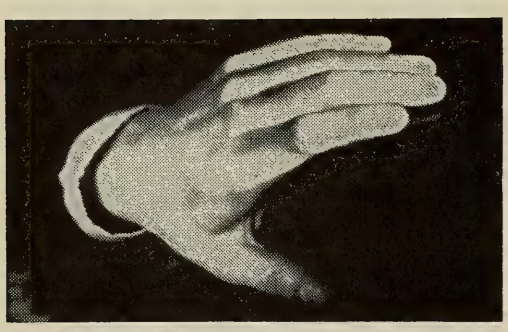
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happens. Symphonic melody being a different species, the initial theme appears as a motto, a promise, which achieves indelible beauty only as it is manipulated in development. If a listener could hear the opening theme of the *Eroica* Symphony without any foreknowledge of what is to happen to it later, it would seem nothing more than the chance parts of a tonic chord. The opening of the Fifth Symphony is nothing but a sequence of thirds. Themes of the Seventh are really propulsive rhythms which engender melody. A singer could convey very little of their beauty, and would be quite at a loss to give any idea of the succession of harmonies which begin the slow movement of the *Appassionata* Sonata. These are wonderful melodies as we come to know them instrumentally. Even a theme conceived in the form of an air, as in the *Cavatina* of the Quartet, Op. 130, the *Canzona* of the A minor, the slow movement of the last Quartet, the Andante cantabile of the *Pathétique* Sonata — these and many other slow movements are approximations of vocal arias, lifted to a higher level by instrumental treatment.

The emergence of melodic beauty in the developments might let a glimmer of light into the impenetrable mystery of the gradual and

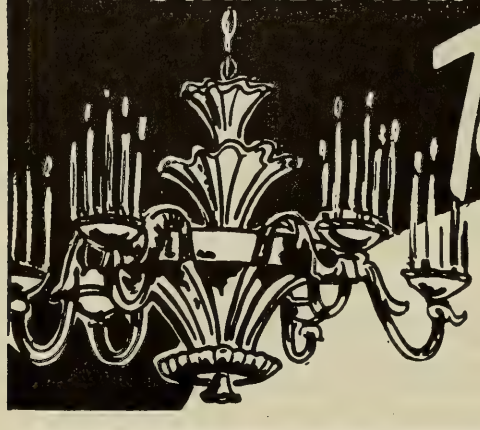


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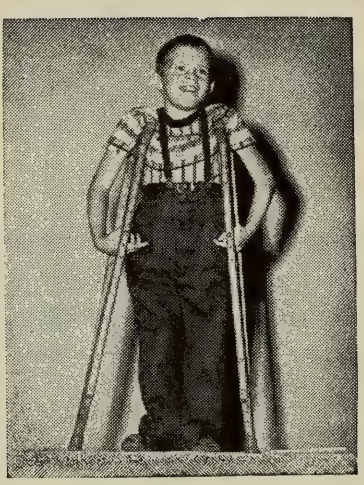
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painstaking evolution of Beethoven's greater music through many transformations in the sketchbooks. Beethoven wrote more than once in his letters that to him the greatest difficulty was to get started on a composition. When once he had the themes as he wanted them, the score progressed fairly effortlessly. This might well mean that the basic conception had taken place in the preliminary fixing of the themes. An indication of this was once made by Beethoven to the Darmstadt composer, Louis Schloesser, if that gentleman has reported him fairly:

"I carry my thoughts about me for a long time, often a very long time, before I write them down. Meanwhile my memory is so tenacious that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things, discard and try again until I am satisfied. Then, however, there begins in my head the development in every direction and, insomuch as I know exactly what I want, the fundamental idea never deserts me — it arises before me, grows — I see and hear the picture in all its extent and dimensions stand before my mind like a cast and there remains for me nothing but the labor of writing it down, which is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other. You will ask me where I get my ideas? That I can not tell you with certainty; they come unsummoned, directly, indirectly —

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I could seize them with my hands out in the open air; in the woods; while walking; in the silence of the night; early in the morning; incited by moods which are translated by the poet into words, by me into tones — sound and roar and storm about me until I have set them down in notes."

The sketchbooks show through all their maze of notated memoranda that a theme was usually weak and insignificant in its first stages, and only through many transformations reached its final pregnant form, as if ripe for development. One has the impression less of growth than of the gradual uncovering by the composer of what lay deep within himself. The sketches give no hint that he was consciously working upon the course of the development to come. He would readily lay one work aside for another if it failed to grow, knowing that he could pick it up later and at will; not only without loss in the interval, but with the solution that had evaded him at the moment. A vocal theme would not have presented this problem.

Beethoven thus needed time, much time, for the growth of his more important scores. Their progress could not be hurried. If they were, a pointless occasional piece would result. In this sense such scores as the *King Stephen* or *Ruins of Athens* overtures, the oratorios *Christ on the Mount of Olives* or *The Glorious Moment* are simply works that

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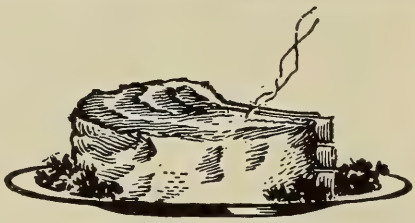
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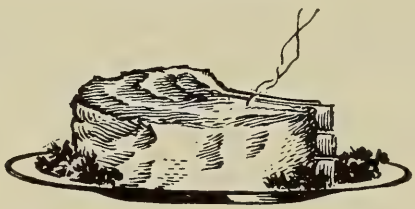
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were not given time to ripen. Beethoven knew this well, he knew by experience that a fee in hand was far more convenient than the efforts to collect on a score that was advancing at its own deliberate pace, and more likely than not, in its own non-popular direction. This does not mean that while struggling with his slow-growing scores he had a definite goal or even a sure sense of direction. The Ninth Symphony is of course the most striking instance of this. It is a rather natural assumption as one listens to the Ninth that the composer, carried by an overwhelming impulse of fervor for the liberation of all mankind, marched firmly and surely to his goal. It was not so. He had been attracted by Schiller's poem for years, but had composed most of this symphony before he decided to introduce it in the finale, and even afterwards contemplated the substitution of an instrumental finale. There are many such instances where he hardly knew just where he was going until the project got well under way.

The *Choral Fantasia* is an instance of Beethoven groping in the direction of a magnificent concept which he only later realized. The *Choral Fantasia,* composed in 1812, was similar to the destined Ninth Symphony to be completed twelve years later. There are actually close thematic resemblances between this and the Ninth. The introduction of a final chorus in a symphony was an unprecedented, at first a fortuitous thought, which an insipid text could not lift to a significant

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message. There are several reasons for the comparative failure of the *Choral Fantasia.* One is that the composer of the Fifth and Sixth Symphonies was not yet ready for this kind of vast undertaking. Another is that it was composed under the pressure of a pending performance. The score had no time to "ripen."

Not only did the thematic notation for a new work crystallize slowly; plans for new works, particularly those involving texts, he entertained only vaguely, with little apparent sense of their suitability. In *Fidelio* he was fortunate to have a text which stirred him. He was eager to follow *Fidelio* with another opera, that most profitable of forms. He seems to have had little if any idea of what might be a congenial subject. One shrinks from the thought of the years he might have spent on such subjects which he seriously considered as *Romulus, The Ruins of Babylon,* and *Macbeth.* Whether or not he intended to keep his promise to set *The Victory of the Cross* as an oratorio for the *Gesellschaft der Musikfreunde,* he did no more than to accept his fee. His mention of a *Faust* Symphony in his last years was certainly in the

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category of vague thoughts. He had the highest respect for poets, Goethe in particular; he read and admired the great literature of the past. In his tonal thinking a word would become a rhythm, an instrumental figure. Extended verses were not readily accommodated in his tonal world. The directing force that guided his hand from dark, groping beginnings to sure, unerring, beautifully molded, finely explicit ends is a puzzle which no one will solve, not even the psychologists. It leads us to wonder whether "inspiration," that romantic concept of the functioning composer, so cleverly dismissed by Stravinsky as an absurdity, might not have something to it after all.

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NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the Choral

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Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadliness). Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother

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Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated – it could have done nothing else – and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

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In spite of these disturbing conditions, Beethoven probably completed the *"Lebewohl"* Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, Absence, and Return" — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his

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pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities.* "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's *Thalia* gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

The society leaders at this concert, probably in the mood for light diversion, no doubt found the serious piano music quite dull after the perfectly charming living pictures. They missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him,

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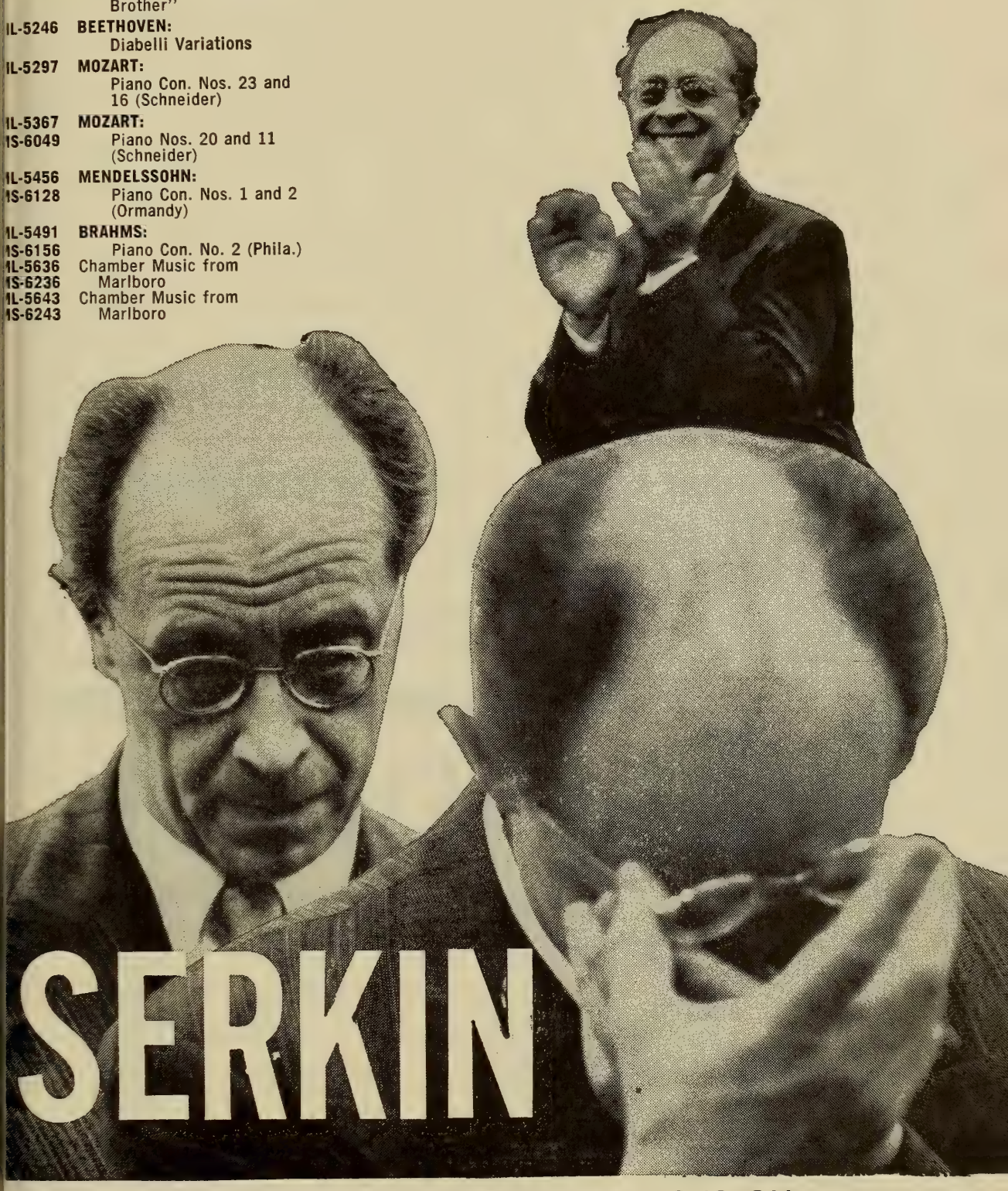
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Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

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* Beethoven once wrote: "There is nothing smaller than our great ones—I make an exception in favor of archdukes."

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ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

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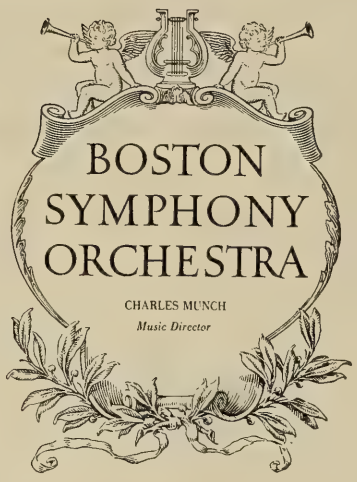
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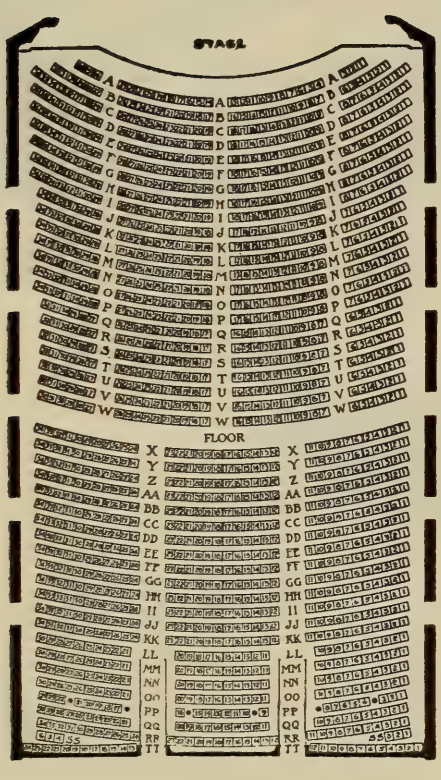
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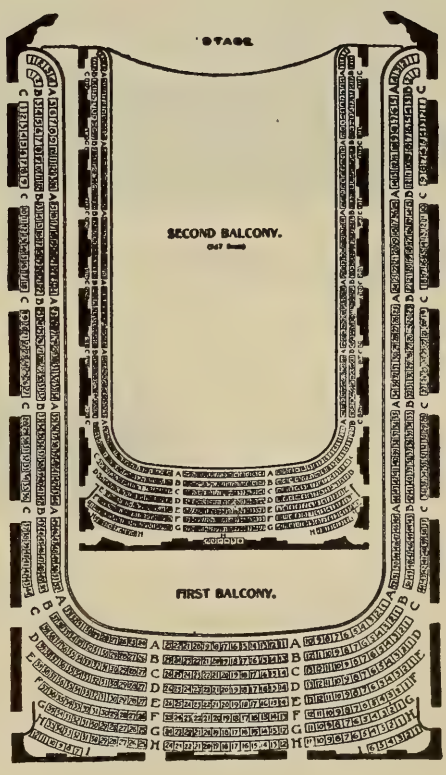
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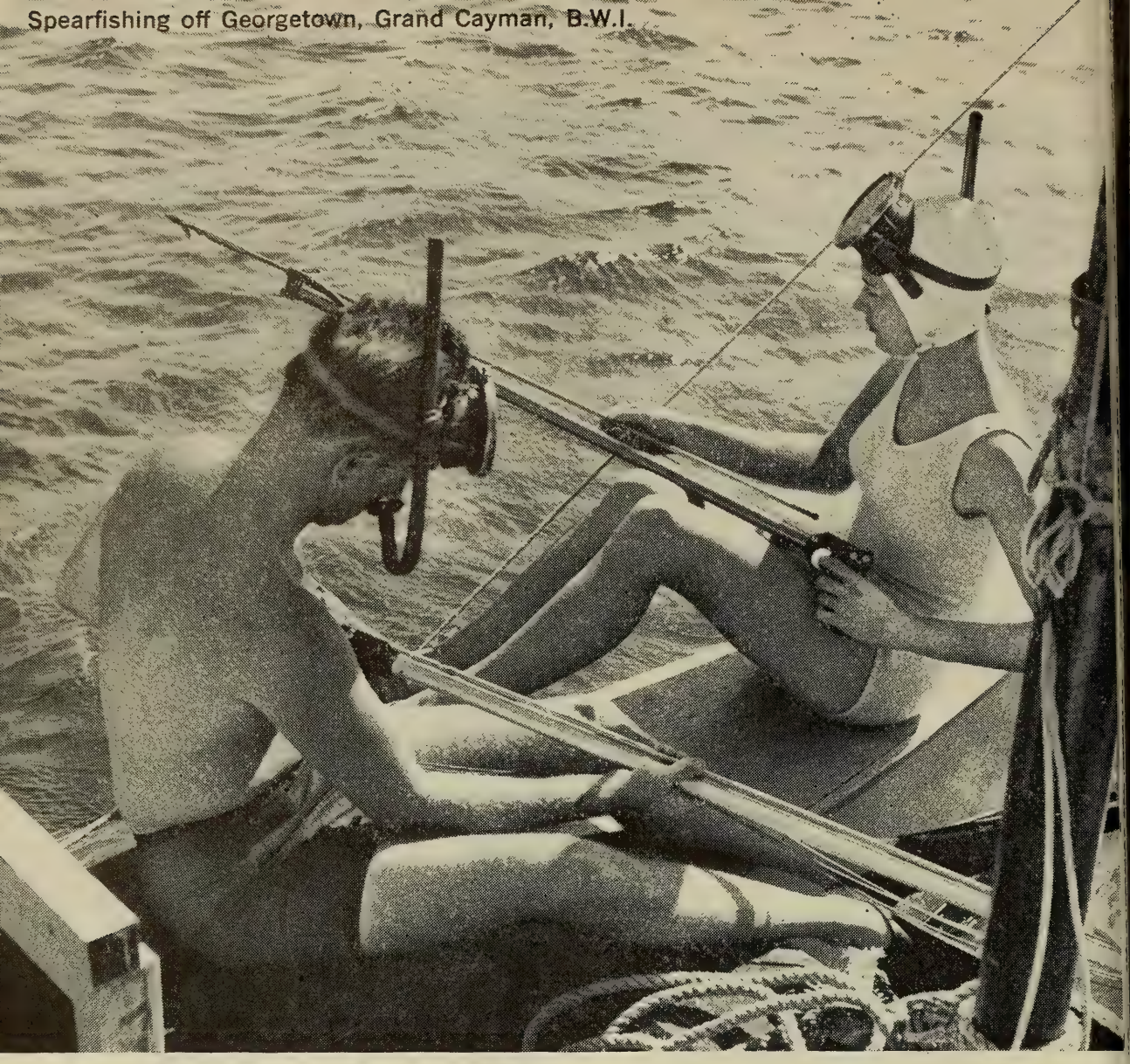
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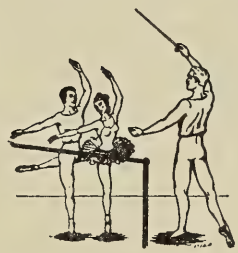
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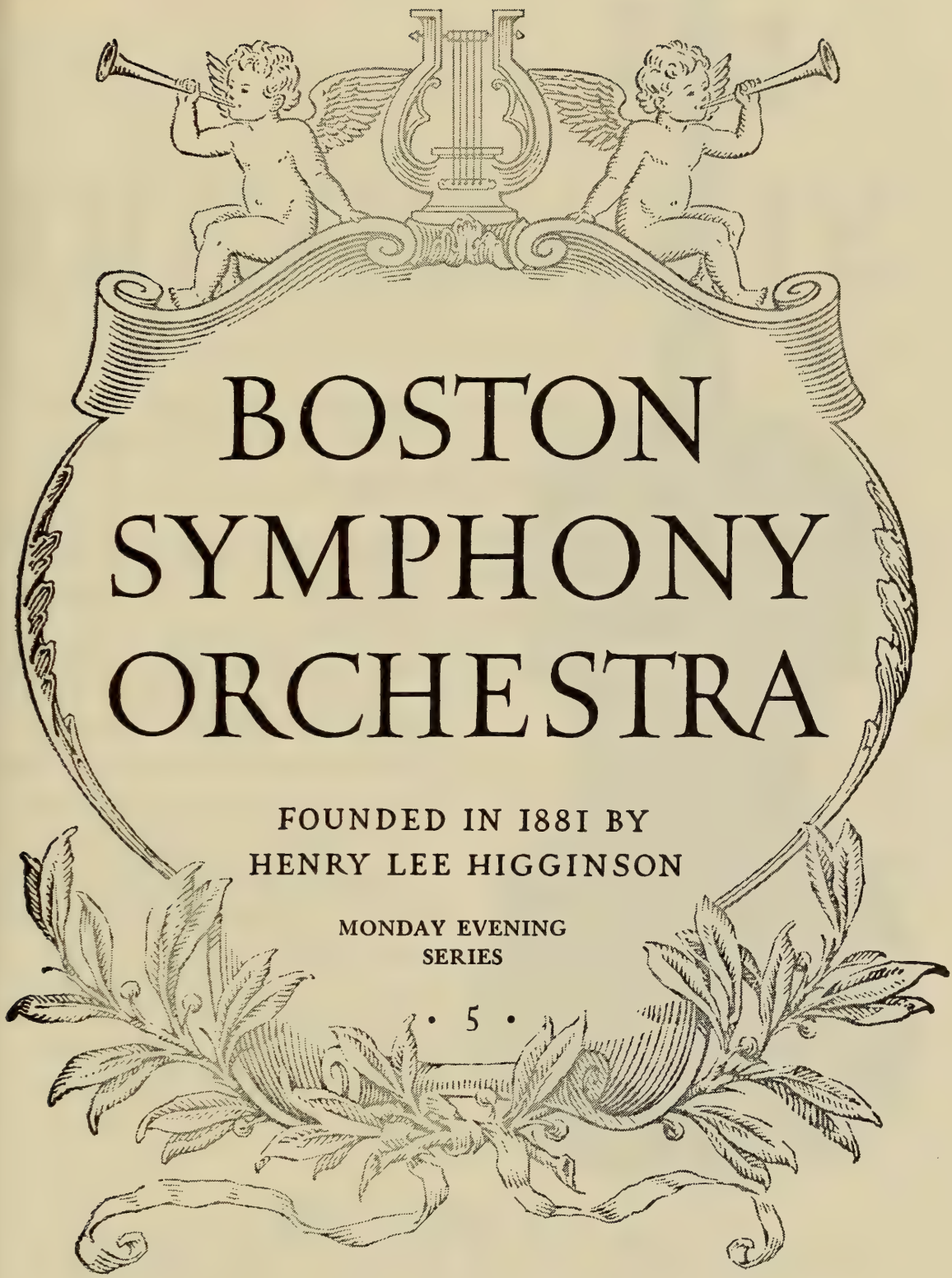
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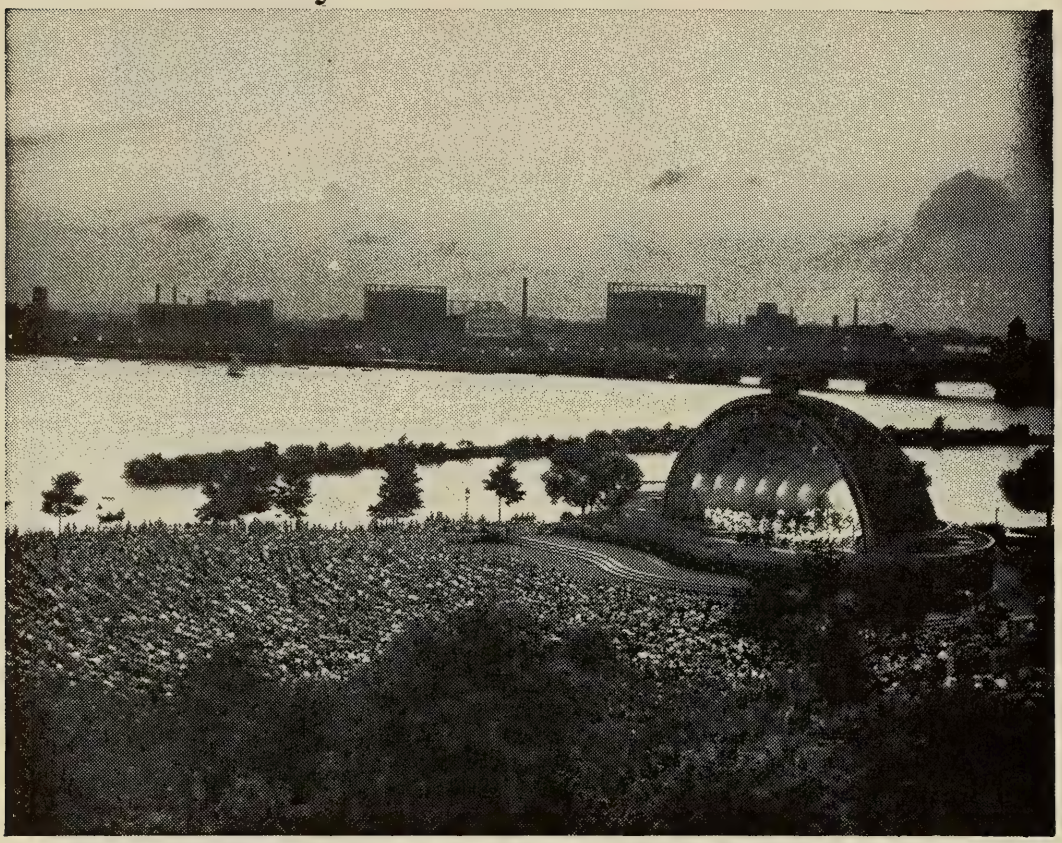
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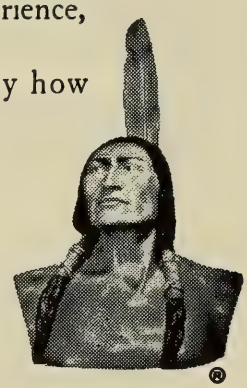


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CONTENTS

Program 9

NOTES

Webern (Six Pieces for Orchestra) 11

Albéniz (Suite from "Iberia") . 32

ENTR'ACTES

How Anton Webern Died (*J. N. B.*) 24

The Complete Webern (*Shawe-Taylor*) 42

NOTES

Tchaikovsky (Symphony No. 4) 48

WATERCOLORS

The exhibition in the Gallery is loaned by the Boston Society of Watercolor Painters.

• •

ELEAZAR DE CARVALHO

Eleazar de Carvalho was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to complete a six years' course of study in composition under Paulo Silva. To his theoretical knowlege he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal,* the opera house of Rio de Janeiro, played the tuba. He meanwhile attended the University of Brazil.

He assisted Eugen Szenkar, the director of the then new *Orquestra Sinfonica Brasileira,* and when in 1941 the opportunity came to him to conduct a concert on short notice, the results made him decide to devote himself exclusively to conducting. He has since conducted this Brazilian Orchestra.

The Boston Symphony Orchestra is one of many he has conducted as guest in

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America and Europe. He has long been a member of the conducting faculty of the Berkshire Music Center at Tanglewood.

• •

THE BERKSHIRE MUSIC CENTER

Charles Munch as Director of the Berkshire Music Center has invited Witold Lutoslawski to come from Poland and Iain Hamilton to come from England this summer to be guest teachers in the Composition Department at the Berkshire Music Center. Their eight-week teaching-visit at Tanglewood has been made possible through a grant from the Ford Foundation's International Affairs Program.

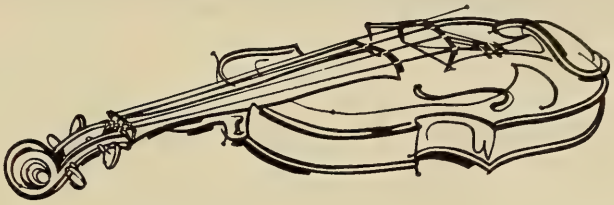
Mr. Lutoslawski, who was born in Warsaw in 1913, studied at the Warsaw Conservatory with Maliszewski. Mr. Hamilton—born in Glasgow in 1922—began his musical studies in 1947. He is a graduate of the Royal Academy of Music. He has also been awarded the Royal Philharmonic Society's Prize and, in 1951, he received the Koussevitzky Foundation Award for his Second Symphony. Mr. Hamilton has previously taught in the United States, at Duke University. Mr. Lutoslawski has not previously visited in this country.

The Fromm Music Foundation will continue its support, begun in 1956, by again sponsoring the Fromm Fellows and concerts of contemporary chamber music.

Charles Munch has granted Aaron Copland, his Chairman of Faculty, a sabbatical leave for the 1962 session and Richard Burgin has been appointed Acting Chairman of Faculty. Eleazar de Carvalho will again head the school's Orchestral Conducting Division.

Twenty-three members of the Boston Symphony Orchestra—including, for the first time, Joseph Silverstein—will assist Richard Burgin and William Kroll in the orchestral playing and chamber music classes. Hugh Ross will again be in charge of the Department of Choral Music and Professor Peter Gram Swing of Swarthmore College will head the Department of Listening and Analysis.





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ELEAZAR DE CARVALHO, *Guest Conductor*

WEBERN . . . . . Six Pieces for Orchestra, *Op.* 6

I. Langsam (Slowly)
II. Bewegt (With motion)
III. Mässig (Moderately)
IV. Sehr mässig (Very moderately)
V. Sehr langsam (Very slowly)
VI. Langsam (Slowly)

ALBÉNIZ . . . . . "Iberia," Suite (Orchestrated by E. Fernandez Arbós)

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TCHAIKOVSKY . . . . . *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

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SIX PIECES FOR ORCHESTRA, *Op.* 6

By ANTON WEBERN

Born in Vienna, December 3, 1883; died in Mittersill, Austria, September 15, 1945

Webern's Six Pieces (*Sechs Stücke*) for Orchestra were composed in 1909, and first performed in Vienna on March 31, 1913. A revision of the score made in 1928 (and here performed) calls for a lightening of the brass section: 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 4 trumpets, 4 trombones and tuba, timpani, harp, celesta, glockenspiel, cymbals, triangle, side drum, bass drum, tam-tam, and bells of indefinite pitch.

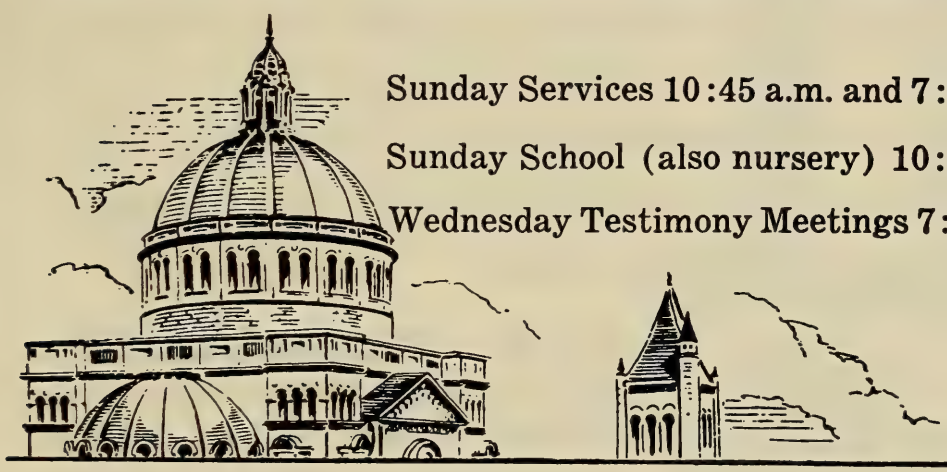
This suite had its first American performance by the Pittsburgh Symphony Orchestra under the direction of William Steinberg on October 25, 1957. It was performed by the Cleveland Orchestra on February 19, 1959. The suite, like other works by Webern, is sometimes performed twice in the course of a program on account of its brevity and its elusive quality. The six movements of this suite take about nine minutes to perform.

The score is dedicated "to Arnold Schoenberg, my teacher and friend, in greatest affection."

The only music by Webern performed at these concerts until now was the Five Pieces for Orchestra, Op. 10, introduced by Serge Koussevitzky November 19–20, 1926. ("First time in America.")

AMONG those composers who have lived unnoticed and unprosperous, only to attain posthumous fame, Webern's is a very special case. He never courted attention, but worked out a restrictive method of

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composition which could never have been accepted in his time. A pupil of Schoenberg, he devoted himself to the cause of the *avant garde* in conservative Vienna. He lived modestly and obscurely and took routine musical jobs for a living. When the second World War came he was branded by the Nazi regime a "cultural Bolshevist," but continued quietly to compose. The end of his life was tragic. In the last months of the war his son was killed in a bombing raid. With his wife he took refuge in the mountain resort of Mittersill. There during the occupation by the U. S. Army, he stepped out of the house on the night of September 15, 1945, and was shot down by a soldier. This is generally referred to as an "accident." It might more properly be called a senseless instance of the blind ineptitude of postwar jitters. What actually happened has been recently revealed, and is described on page 24 of this Bulletin.

• •

Since his death he has become a shining model for the serial movement. What Schoenberg had implanted but failed to carry through consistently, Webern had pursued with uncompromising logic to its conclusion — the ultimate in brevity, in conciseness, in clarity and point. Webern is now a name honored wherever serialism is practiced. Even Stravinsky, long aloof from twelve-tonal ways, has paid Webern his respects, notably in his *Agon*.

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Descended from a family of Tyrolean land-owners called von Webern, he characteristically dropped the prefix of nobility from his name. He entered the University of Vienna in 1902, studied with Guido Adler and took a Ph.D. in 1906. Meanwhile in 1904 he became a disciple of Arnold Schoenberg together with Alban Berg. The three became close friends. Inevitably the two younger men (Schoenberg himself was only thirty) developed ways of their own. While Berg was an inborn romantic who strove to reconcile Mahlerian ardor with Schoenbergian formal austerity, Webern outgrew romanticism after a few boyhood attempts, and while Schoenberg was composing his Chamber Symphony and his Quartet in D minor, became more purely formal than his master.

Webern took various conducting engagements, and after the first World War was active in the Society for Private Musical Performances, promoted by Schoenberg. Later he took part in some workers' concerts also in the cause of new music.

While Schoenberg became a public figure and found himself the originator of a movement which could be derided but not dismissed, Webern led a life as isolated as if he were composing in a laboratory. Schoenberg was more widely experimental, encountering musical forms small and large, feeling his way with a sure sense of direction, but grad-

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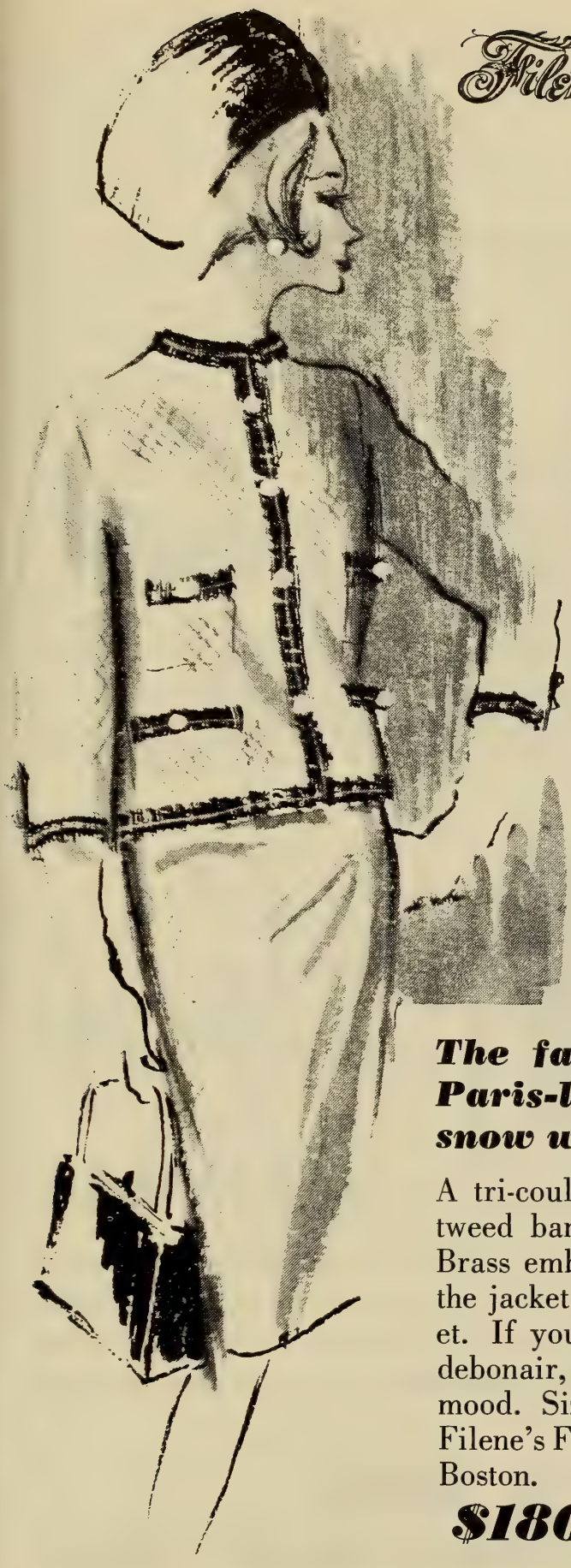
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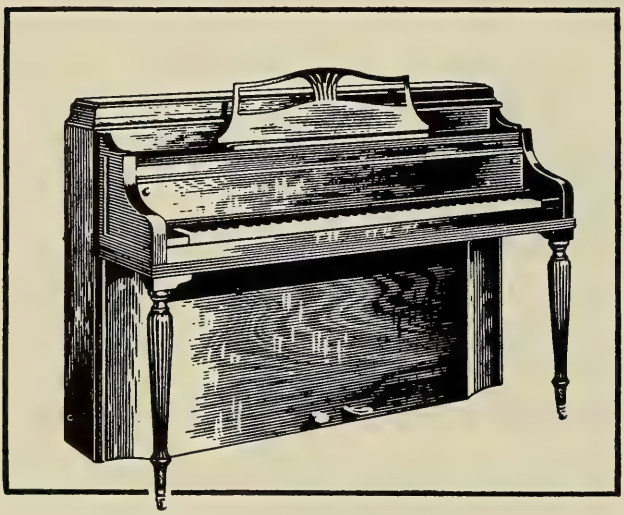
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ually. From so-called "atonalism" he worked into "twelve-tonal" equality, and later, without conscious intent, into the technique of the more strict treatment of the tone row. Webern's logic was more direct, more ruthless; its application led him by way of utter concentration and economy of means into extreme brevity, into spare, open scores in which each note was unencumbered and neatly made its point. Schoenberg adopted the serial method to a varying extent in his later years, according to the score in hand. With his *Geistliche Volkslieder,* Op. 17, in 1924, Webern embraced the twelve-tonal method whole and without compromise. His scores are miniatures in which the thematic procedure is laid forth unclouded by any intruding body of sound. He shunned any amplitude of dynamics or texture. His music is direct and rarefied, rigorously simple. It is also deliberate, studied, painstaking. The only latitude he allowed himself was in variety of color. In the Six Pieces, for example, the standard orchestra is called for, but with nine different percussive instruments. His varied palette betrays the main secret of his style. *"Klangfarbenmelodie,"* melody through color variety, was Schoenberg's word for what became the principal expressive endeavor, even the obsession of Webern. In the choice of intervals, which is the shape of any melody, he is addicted to wide skips. He ignores the custom by which melody is expected to be delivered in one tone color.



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Webern cultivates constant color variation, sometimes giving each successive note to a different instrument or instrumental cluster.

The Six Pieces are typical in their brevity and varicolored but open scoring, their delicate treatment which favors muted tones, often pianissimo. Any attempt at an analysis defeats its purpose. The six movements are encompassed in something more than 100 bars. The third has eleven bars only, and the fourth (*"Marcia funebre"*), is written entirely for percussion and winds, and is played pianissimo until the last measures.

René Leibowitz, the leading twelve-tonal apostle in Paris, describes *"Klangfarbenmelodie"* in this way:

"In the final pages of his *Theory of Harmony,* Schoenberg, after having recalled that a tone is generally conceded to have three properties, pitch, color (or timbre) and intensity, remarks how little attention has been given, up to now, to the second of these properties. Some very judicious observations lead him to believe that some day melodies will be composed which are not measured by varying pitch-levels alone, but also (even principally) by varying timbres; they will be 'tone-color melodies,' or, to use Schoenberg's German term, *Klangfarbenmelodien.* Such a projection into the future could not fail to stimulate Webern's



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imagination; in fact, the idea of the *Klangfarbenmelodie* obsessed him throughout his career. . . ."

Schoenberg has written of Webern's music that it expresses "an entire novel in a single sigh."

Robert Craft describes the "color melody" of Webern in the phonograph record album of the complete works:

"Webern shuns the extended rhetoric of a single instrument and deploys his phrases in varicolored links — which, however, must be played chain-wise, not pointillistically. At first the listener might be reminded of a switchboard sporadically lighting up, but the plot of wires between the lights is what must be illuminated. Webern in the 'Six Pieces' and ever thereafter likes to contrast solo strings with multiple strings; likes the low notes of the flute with the low notes of the muted trumpet, likes low harp and tuba; likes celesta tactfully used. Brass instruments are almost always muted in Webern. . . ."

The impression made upon Andrew Porter by Webern's music is quoted from *The New Statesman* (March, 1958):

"We must not leave out the element of sound — tone — colour. My visual parallel was not just of lights coming on, but of beautiful objects being revealed. Webern handles sounds as if they were precious objects; his scoring is exquisite. . . .

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"When I first heard his chamber music it suggested a visual parallel: it was as if one were standing in a dark room in which beautiful objects, one by one, were illuminated. Small, exquisite objects, and never more than one, or occasionally a tiny cluster, visible at a time. Still, note the sense of disconnection. But gradually, as the points of light succeeded one another, the shape of the room was apprehended. One was not lost in the dark, and one realised that the position of the objects had been more carefully chosen. I still seldom get more than this very general sense of order from a Webern work; but it proves enough for personal enjoyment and satisfaction. Perhaps it is all the composer expected."

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HOW ANTON WEBERN DIED

Fifteen years had passed since the death of Webern when someone decided to track down the exact circumstances of the shooting. That person was Hans Moldenhauer, lecturer in music at the University of Washington. There were many variants to the story, each subsisting on hearsay, the principal one being that, ignorant of the curfew during the United States occupation of Austria, he had been shot down by a member of the Military Police while lighting a cigarette.

This version is now proved to be incorrect. In quest of specific information, Dr. Moldenhauer approached by letter every branch of the military service, at first without any result. At length he obtained

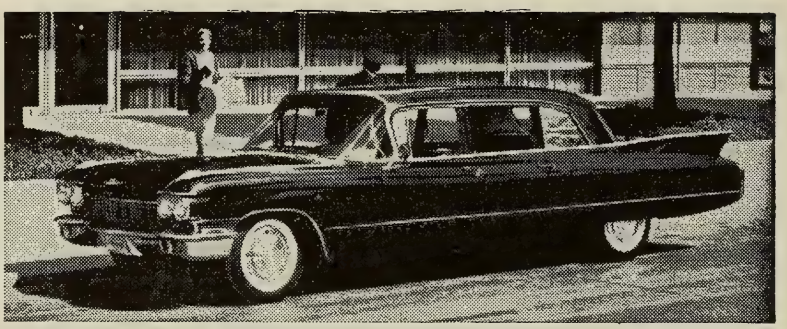
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While apple sellers lined city streets, the "Great Depression" was taking its toll of musical activities: The Chicago Civic Opera and the Philadelphia Grand Opera gave their last performances . . . $33,000 was raised for the Musicians Emergency Aid when Paderewski gave the first solo recital ever to be heard in Madison Square Garden — 16,000 persons attended . . . That same year, Lotte Lehmann gave her first New York recital . . . The Boston Symphony, under Serge Koussevitsky, gave the first American performance of Stravinsky's violin concerto . . . Mr. Koussevitsky also conducted the first performance of George Gershwin's second rhapsody for piano and orchestra, with the composer as soloist.

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the names of soldiers of the 42nd ("Rainbow") Division which had been in occupation of that part of the Tyrol, and obtained a certified affidavit from one who was implicated in the event, and who, unlike any of his comrades, had some idea of who Webern was. His name is Martin U. Heiman. The Doctor also obtained an affidavit of Webern's widow, and a letter from the oldest daughter. The account of his efforts and the solution of the mystery bit by bit adds up to a book of 118 pages.* A point of history is at last made straight.

The following account is a resumé of Dr. Moldenhauer's findings, which are based on unquestionable documents.

On September 15, 1945, thirteen days after the Japanese surrender on the battleship "Missouri," Anton Webern and his wife, refugees from the war at Mittersill (eighty miles from Salzburg), were asked to supper by their daughter Christine and her husband, Benno Mattel. It was a happy moment amid misery, for the Mattels had three small children. After the meal, there came two American visitors, and in order not to disturb their negotiations, the Webern couple went into the room where the children were asleep. Benno had given his father-in-law a fine American cigar, then a rare luxury, and Webern, wishing to have a few puffs at it before they should leave, went out on the porch.

---

* *The Death of Anton Webern*, by Hans Moldenhauer, published December, 1961, by the Philosophical Library.



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But all was not so serene as it seemed. The two American visitors in the adjoining room were soldiers who had been ordered to offer the Mattels food for sale, and if they accepted, to arrest them as black marketeers. The Weberns knew nothing of this. The arrest was made and one of the Americans, Raymond Bell, an army cook, ran out to obtain help in taking the prisoners into custody. On the porch in the darkness (the town was under black-out orders) Bell suddenly collided with Webern. In a state of nerves, expecting opposition, he lost his head and fired three shots from his revolver. Webern staggered back into the room, and with the words "I've been shot," fell before his wife. His body was removed in a stretcher, the house was surrounded. The wife was told nothing of why he had been shot. She lived four years longer, at Mittersill, in extreme poverty.

René Liebowitz, a fatalist, writes in *The Tragic Art of Webern:* "Fatality is another main aspect of tragedy, not in the formal way of each cause leading to an effect, but as a complete, predetermined law which rules all possible events." Dr. Moldenhauer finds an analogy with the ancient Greek tragedies which Webern loved. He "remained partial to those epigones, the latter-day disciples who still created in its wake, such as the poets Hölderlin and Rilke. Now he himself was made the center of a plot, the like of which would have excited Oracles

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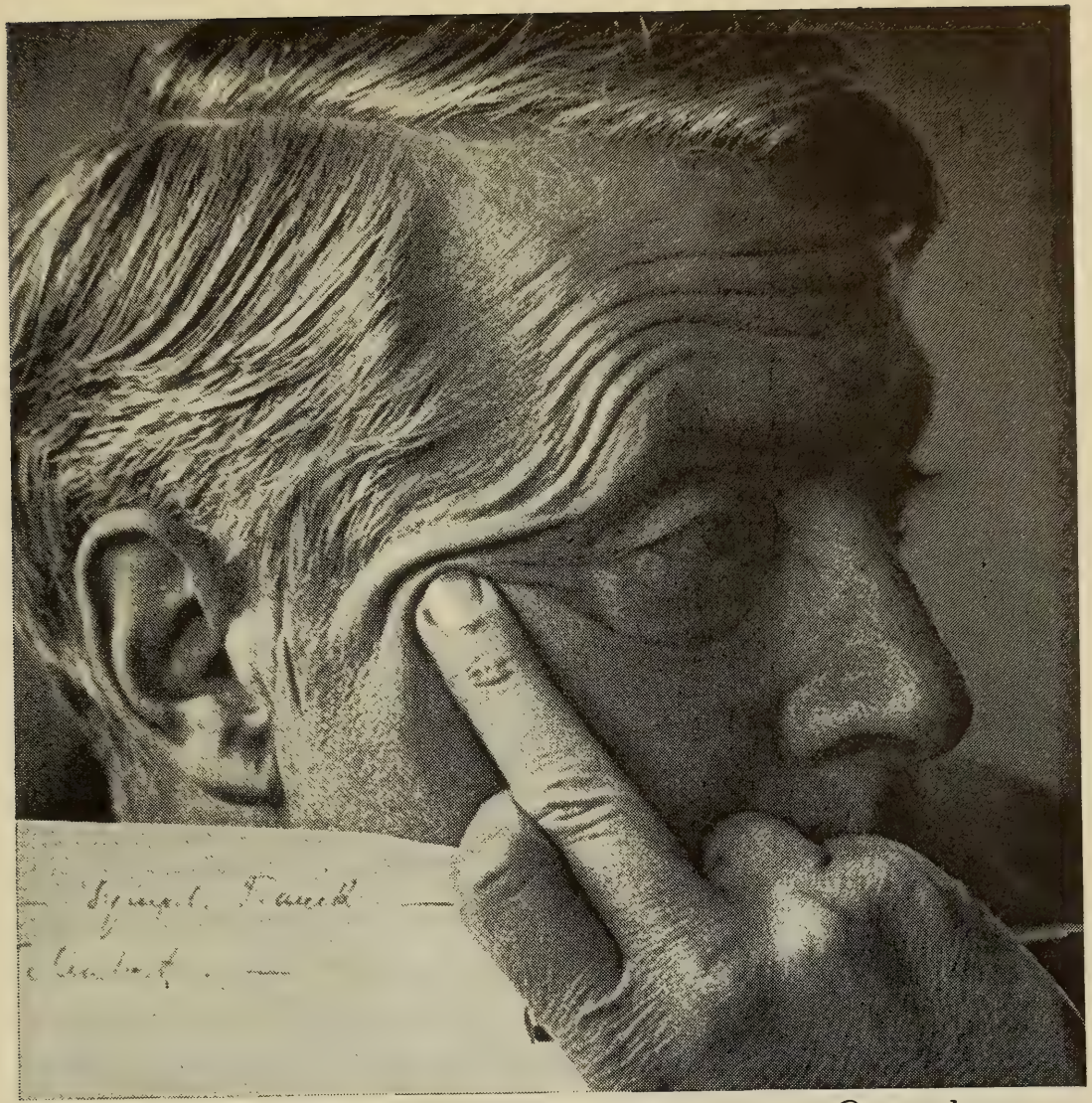


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and Furies back in the times of Sophocles." Elsewhere he says: "The real tragedy of Anton Webern's death lies in his unknowing involvement into the initiative and action of one of his own kin. Ironically, his doom was sealed by an act of loving consideration when, within the span of the few crucial minutes, he stepped out of the door to spare the sleeping children from the cigar smoke." The gentlest and most peaceable of artists, fleeing from the horrors of war, was singled out by fate in his retreat, removed from this world by a fluke of the occupation forces who left no official record of what had happened.

Perhaps the crowning irony was that Bell, returning to private life in North Carolina, was haunted by the thought that he had killed an innocent man, took to drink, and died of alcoholism in 1955. He never knew the identity of his victim.

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died in Cambo-des-Bains in the Pyrenees, May 18, 1909

Arranged for orchestra by Enrique Fernández Arbós
Born in Madrid, December 25, 1863; died in San Sebastian, June 3, 1939

Albéniz composed four sets of three pieces each for piano solo under the title *Iberia.* He composed them between the years 1906 and 1909. The first contained *Evocación, El Puerto, El Corpus in Sevilla;* the second, *Triana, Almeria, Rondena;* the third, *El Albaicin, El Polo, Lavapiés;* the fourth, *Malaga, Jerez, Eritána.* E. Fernández Arbós* made an orchestration of the first four of these, and also *El Albaicin.* They were performed for the first time under his direction by the *Orquesta Sinfonica* in Madrid, of which he was the conductor for a number of years.

El Corpus in Sevilla and *Triana* were performed for the first time in Boston when Mr. Arbós conducted the Boston Symphony Orchestra as guest on January 18–19, 1929. Mr. de Carvalho conducted the four movements as now heard, together with *El Albaicin,* at these concerts, February 4–5, 1949.

* Enrique Fernández Arbós studied violin at the Conservatory in Madrid and later in Brussels under Vieuxtemps and in Berlin under Joachim. For years he appeared in many parts of the world as a violin virtuoso, also serving as concert master for the Berlin Philharmonic Orchestra, and for the Boston Symphony Orchestra in the season 1903–04. In that season he organized a quartet with members of this Orchestra. Before his death he conducted as guest in a number of cities here and abroad. Conducting the Boston Symphony Orchestra January 18–19, 1929, he presented music by Wagner, Halffter, Ravel, Albéniz, Turina and de Falla.

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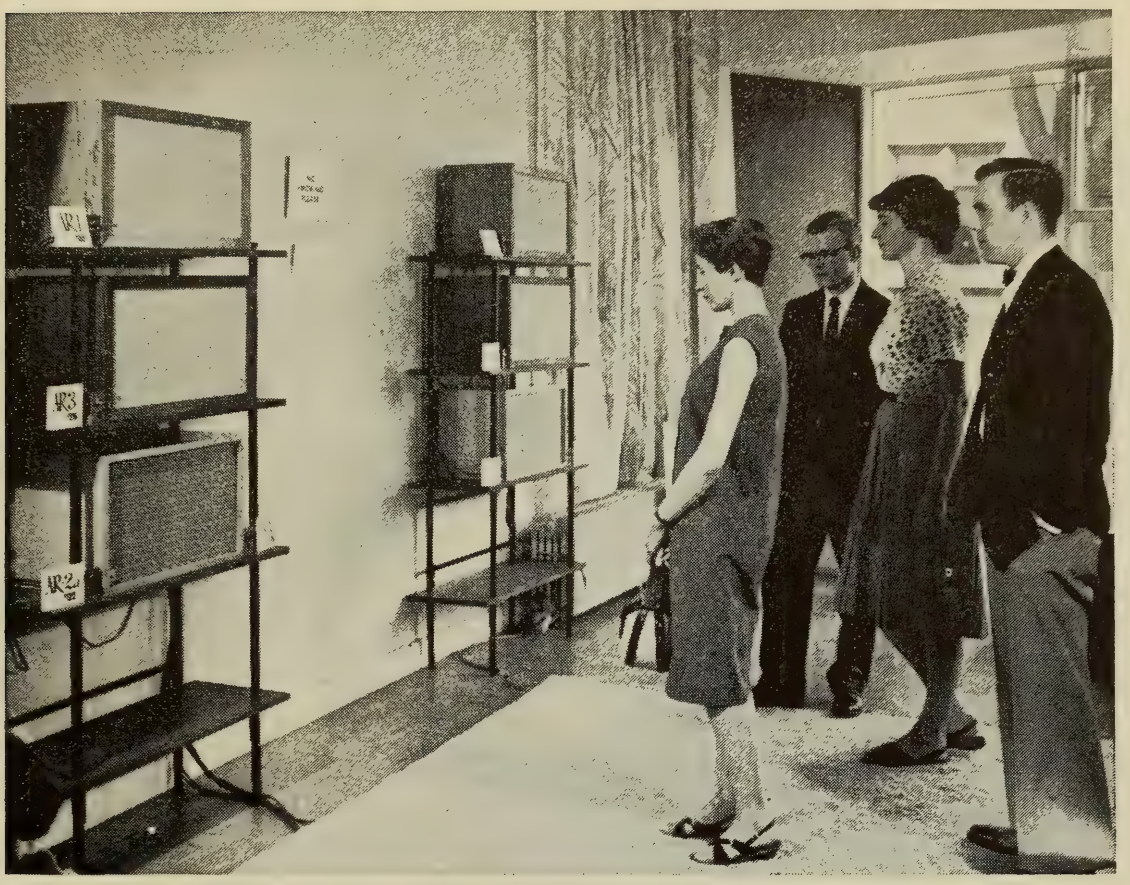
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ALBÉNIZ composed his Suite *Iberia* in the last three years of his life, when he had made his home in Paris and was enjoying, after much wandering and considerable poverty, a growing fame in France. The following description of the original piano pieces is taken from the book *Music in Spain* by Gilbert Chase (1941):

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Each of these pieces utilizes Spanish rhythms in a freely artistic and idealized manner, the rhythms of the dance alternating with the vocal refrain or *copla*. *Evocación,* the opening number of *Iberia,* is a *fandanguillo* (literally, "little fandango"), with an intensely lyrical *copla* that appears first in the bass and later returns in the upper register marked

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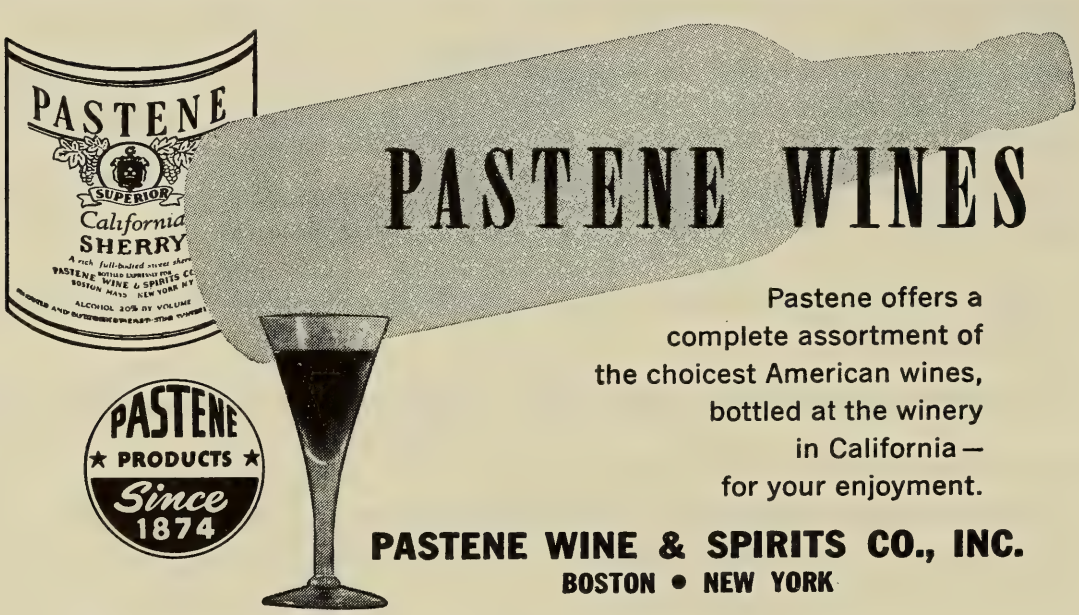
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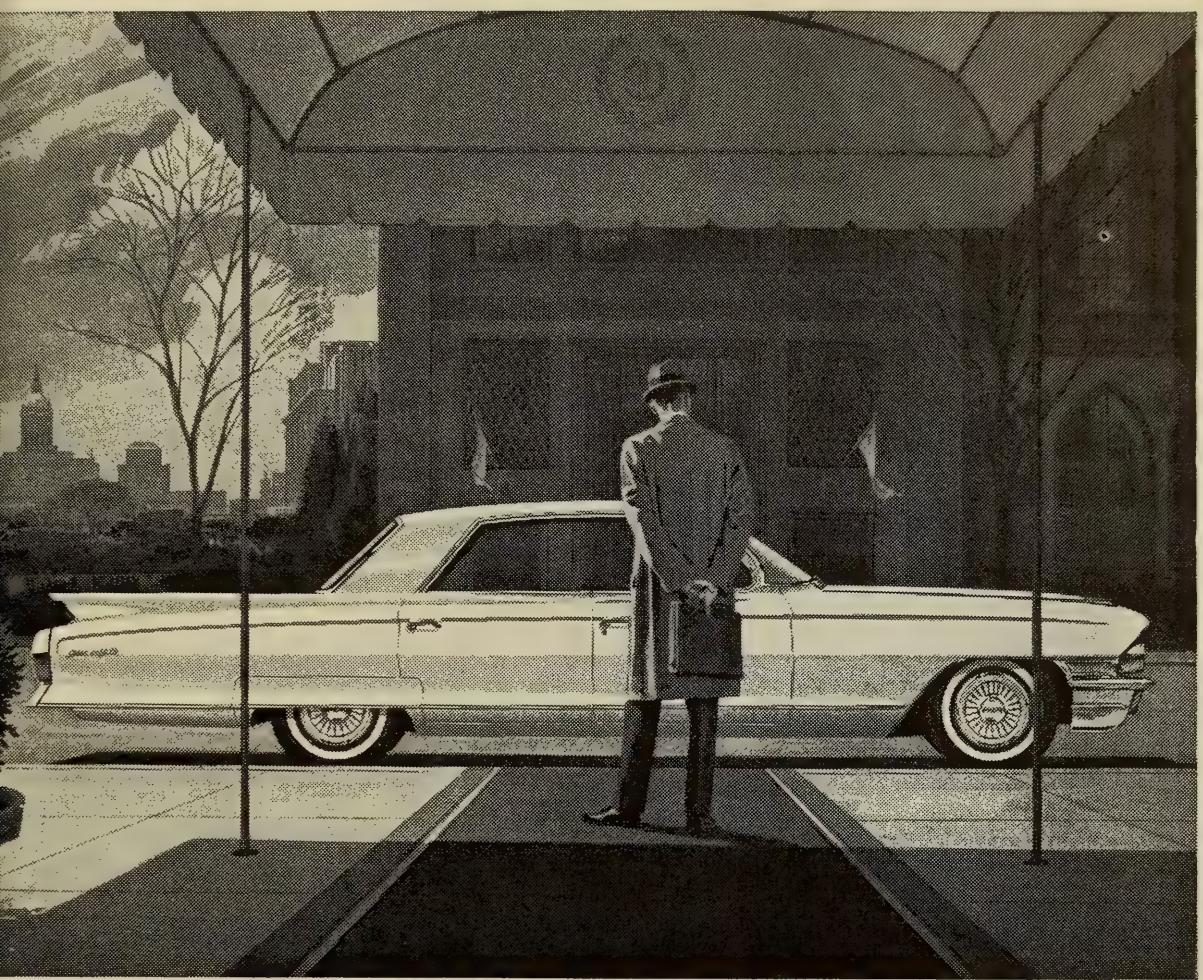
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très douce et lointain (very soft and distant). This melody, with its characteristic cadence on the dominant and its thoroughly guitaristic accompaniment, is typical of Albéniz in his most idyllic mood. Technically this is the least difficult of all the pieces in *Iberia.*

EL PUERTO

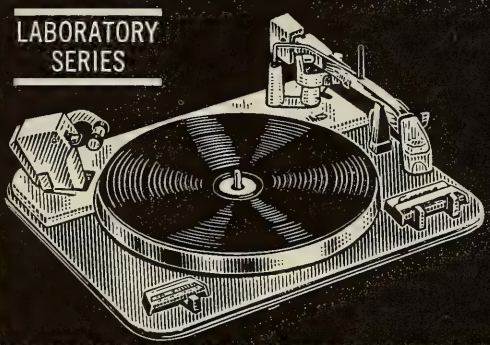
In *El Puerto (The Port),* we are at once plunged into the dazzling sunlight and irresistible animation of a *día de fiesta* in a southern seaport — Puerto de Santa Maria, on the river Guadalete. Three Andalusian dances, the *polo,* the *bulerías,* and the *seguiriya gitana* (Gypsy seguidillas), lend their rhythmic variety and harmonic piquancy to this pulsating evocation of a popular holiday. The piece begins with the *polo,* brusquely interrupted at the top of the second page by the *bulerías,* with the almost savage incisiveness of their harsh minor seconds and the vehement insistence of their accented offbeats. The entry of the *seguiriyas,* with their dissonance-provoking syncopations, is marked *souple et caressant,* for this is a supple and caressing rhythm, insinuating and provocative like the swaying hips of the *bailarina.* At the end all this exuberance and gaiety vanish in one of those fade-out codas to which Albéniz is so partial.

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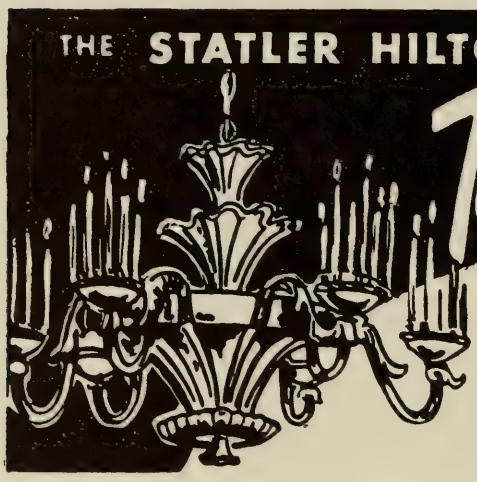


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Seville is famous for the pageantry and intensity of all its religious celebrations, especially those of Holy Week and Corpus Christi. It is the latter feast day that Albéniz depicts in *El Corpus in Sevilla,* the third number of *Iberia.* As the procession bearing the Sacred Host makes its way through narrow, spectator-thronged streets, voices will suddenly be raised in a *"saeta"* — literally, an "arrow" of song — piercing the tumult of the celebration with the vibrant intensity of its lamentation. The *"saeta,"* a semi-improvisational manifestation of popular religious feeling, sometimes addressed to the Virgin Mary and sometimes invoking the sufferings of Her Son, is taken up by one group of spectators after another, passing from balcony to balcony as the procession moves along. *El Corpus in Sevilla* begins with a march-like theme, heard at first from a distance and growing louder as the procession approaches. Then the poignant melody of the *"saeta"* enters in *fortissimo* octaves, to be taken up later by a single voice, attenuated by distance. The march-like theme is then developed to a tremendous climax — Albéniz uses three staves to obtain his far-flung sonorous effects — followed by a tranquil coda built over tonally shifting pedal points, the melody of the *"saeta"* appearing once again like a faint echo.

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The second book of *Iberia* opens with *Triana* — the name is that of a popular quarter of Seville — based on the rhythm of the ubiquitous *paso-doble* ("two-step"), alternating, and at times combined, with a *marcha torera* ("toreador march"). The cross-rhythms and unexpected modulations are extremely effective. The treatment of the themes is more rhapsodic than is usual with Albéniz, corresponding somewhat to the esthetic concept of Liszt's Hungarian Rhapsodies. *Triana* is the most frequently played of all the pieces in *Iberia,* and with reason, for the lilt of its melodies and the verve of its rhythms are irresistible.

"Several of the pieces in *Iberia,*" Lawrence Gilman has written, "refer to the name of a town (as in the case of the number on this program), which serves as a sort of program for the music. Some of these titles require a traveler's — or at least a reader's — information. Thus, the title of this number, *Triana,* is meaningless unless one knows that Triana is a faubourg of Seville, 'where the *gitanas* abound more than anywhere else in Spain, and that it is their Alsatia, or *Quartier Latin,* out of which came Carmen and hundreds of other *cigarreras.*' "

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THE COMPLETE WEBERN

By DESMOND SHAWE-TAYLOR

("London Sunday Times," January 3, 1960)

NO RECENT composer is more venerated among young musicians, or less familiar to the general public, than Anton Webern. His music has been extolled by the left and ridiculed by the right, analysed and dissected and discussed almost out of existence; only one thing remains, that we should actually hear it. This slight omission can now be repaired thanks to the enterprise of American Columbia and of Robert Craft, who have recorded on four LP discs Webern's entire output from his Opus 1, the orchestral Passacaglia of 1908, to his Opus 31, the Second Cantata of 1943.

Of course, the number of individuals both able and willing to spend so much on the unknown must be relatively small. But public libraries should make it a point of honour to acquire both records and scores; and grave suspicion must attach to the musical college which cannot produce them for the use of its students — and, for that matter, to the student who is not eager to make their acquaintance.

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In saying this I do not wish to imply what some enthusiasts now claim: that the school of Webern and his disciples is the one true path, which all must henceforth follow if they are to escape from provincialism and dowdiness. Far from it. Of the immense amount of worthless music being manufactured all over the world in all sorts of styles, it is likely that post-Webernian "total serialism" accounts for rather more than its fair share, partly because its very fashionableness attracts the weaker spirits whose main impulse is simply to be in the swim, and partly because the obscurity of the language makes it easier to get away with rubbish contrived along those particular lines than with rubbish of a more conventional type.

But to spend some weeks in close contact with Webern's own mind, as revealed in these records and scores, is to abandon any lingering notions that he himself can be dismissed as a mere extremist and eccentric. Such an impression is often made on the average listener who hears an isolated broadcast – very possibly, an inadequate one – of a single work. Webern himself, in conversation with Peter Stadlen after a poor performance of his Symphony, put in a nutshell the plain man's probable reaction: "A high note, a low note, a note in the middle – like the music of a madman!" The formidable diagrams of the mathematical analysts can serve only to prove that there is method in this madness: it takes a positive and concentrated experience of the actual sound

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to remove the initial impression of mere strangeness, and to enable us to listen to this new music as though with rinsed ears.

Concentration, repetition and a temporary abstention from other kinds of music: that is the most fruitful way to approach Webern. Soaking myself in these unusual sounds during the brief musical lull of Christmas, I found it easy to understand how the ardent young composer, who need attend to nothing else for months on end, can become infatuated with this music. It is like falling under the spell of James Joyce (who once remarked that he demanded of the reader merely that he devote his whole life to "Finnegans Wake"); still more, because of similarities in scale and style, it is like surrendering so utterly to the world of Chinese painting or poetry that the European masters can seem, for the time being, too lavish and effusive.

In the presence of these austere and transparent musical structures, so cool and crystalline, so elegantly fashioned and finished, yet vibrating with intense and rarified emotion, it is not only Brahms and Bruckner and Strauss and Rachmaninoff who look embarrassingly corpulent:

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Webern's own masters and predecessors fall under question. Mahler seems lachrymose and long-winded, and even the later Schönberg scores begin to appear heavily over-furnished, with all manner of late Romantic embellishments draped around the functional steel framework.

Webern found himself early; and we soon discover, as we make our way through his output, the remarkable consistency of his style. Halfway through his career, with the Opus 17 of 1924, he adopted the twelve-note technique to which he was to remain faithful for the rest of his life — far more strictly faithful than either Schönberg or Berg; yet this event produced, at least so far as my unaided ear can detect, surprisingly little change in the general character of his music. It has been truly observed that his Opus 9 Bagatelles for String Quartet are far nearer to his Opus 28 String Quartet than the latter is to the almost contemporary Fourth String Quartet of Schönberg. From first to last, an extreme spareness and delicacy of texture evidently answered to something deep in the composer's nature.

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He seems, despite his admiration for Mahler and early Schönberg, to have felt during the decade before the first world war something akin to æsthetic claustrophobia: his prime need was for the musical equivalent of solitude and space. In his early songs (more than half of his music is vocal) we feel an affinity with both Hugo Wolf and Debussy in the extreme refinement and poetry of the atmosphere invoked: a mysterious world "trembling on the brink of silence."

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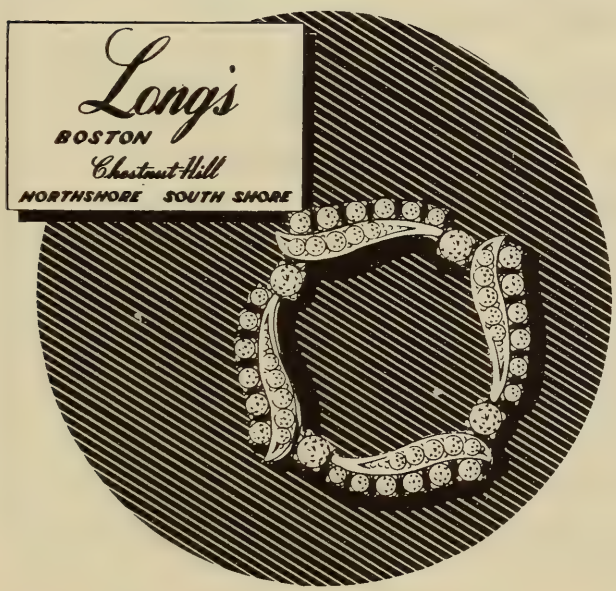
and the Opus 30 Variations for Orchestra; among his finest vocal works are some of the earlier songs and the three late Cantatas, especially "Das Augenlicht." If we immerse ourselves in these, our admiration for their fastidious creator, the Mallarmé of music, is likely to become intense; yet in due course we shall emerge from our trance and discover that there are vast areas of human experience which are closed to him; and, as a direct consequence of this, vast numbers of truly musical people to whom his art will always have little or nothing to say. The intense purity of Webern is thus at once life-enhancing and life-diminishing.



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By PETER ILICH TCHAIKOVSKY

Born in Votkinski, in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the last three, beyond the mere word *"Pathétique"* for the Sixth, realizing, as he himself pointed out,

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the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the Symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out the Fourth Symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in

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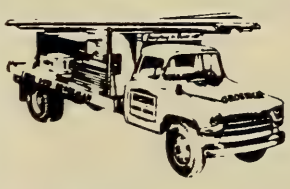
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a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante, to whom he was ashamed to confess his abnormality, was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time.

* Some connection between the Symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the Symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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It is surely a significant fact that this Symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days of his troubles seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his Symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical

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Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony – music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music – the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when,

Allegro ma non troppo

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shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his Symphony and his opera, *Eugene Onegin* to their full flowering and conclusion.

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and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent checks. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his Symphony— "our Symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the Symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first per-



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formance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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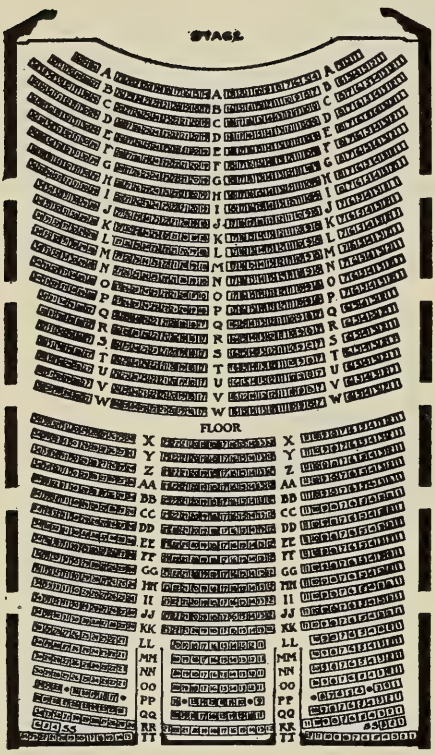
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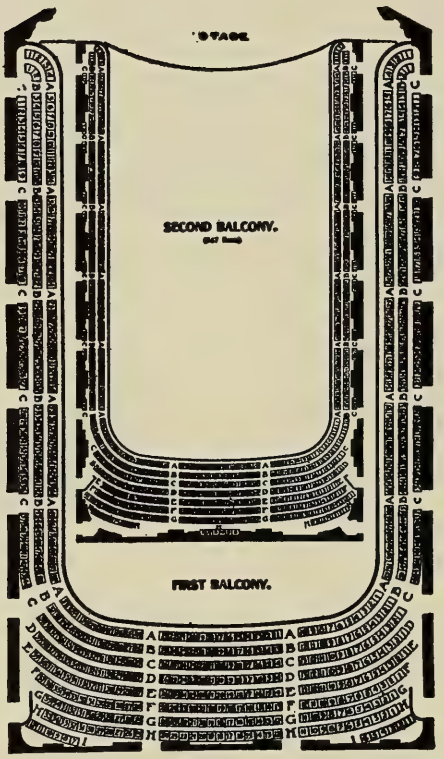
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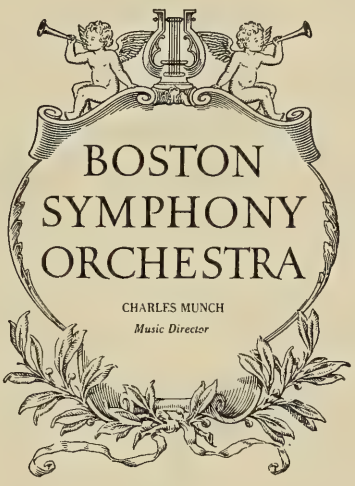




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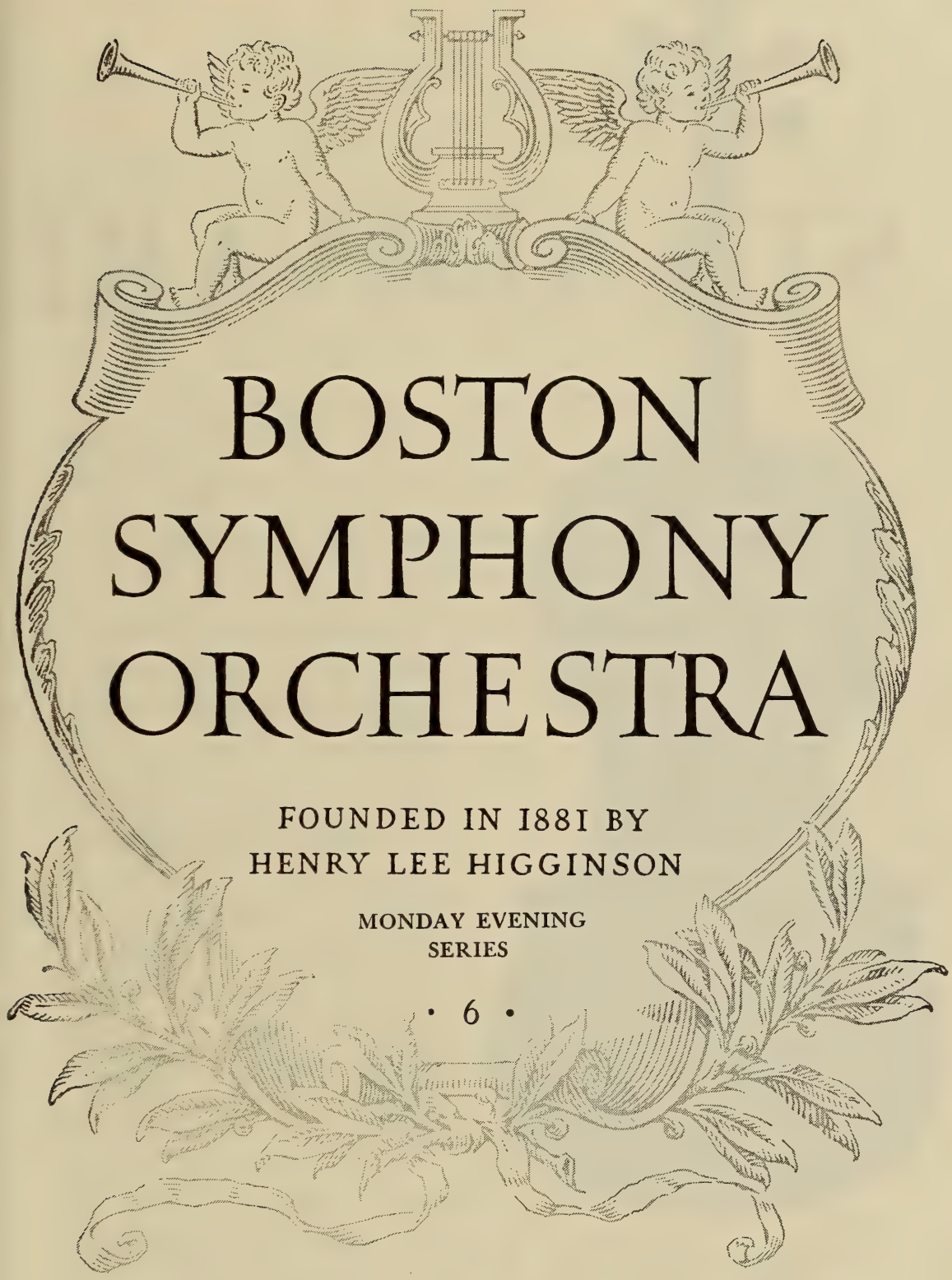
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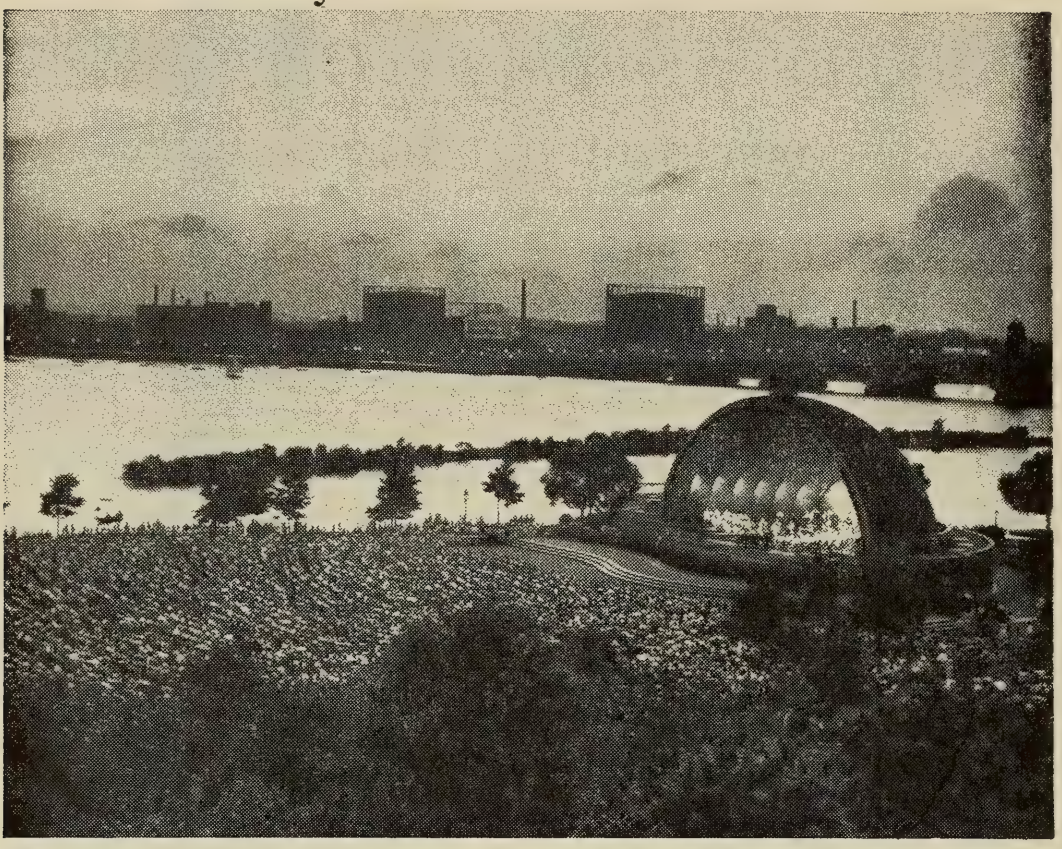
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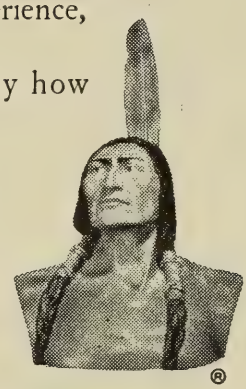


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CONTENTS

Program 9

NOTES

Berlioz (Fantastic Symphony) . 11

ENTR'ACTE

Music in Mass Production
(*J. N. B.*) 32

NOTES

Debussy (The Sea) 43
Ravel (Daphnis et Chloé) . . . 50

EXHIBITION

The exhibition of paintings which is now on view has been loaned by the Gallery of Tyringham, Massachusetts.

. .

A "NOSTALGIC" CLOSE

Charles Munch chose the program of his twentieth pair of concerts in Boston for his farewell to New York as this Orchestra's Music Director on April 4 and 7. Harold C. Schonberg's review of the Wednesday concert is here reprinted from the "New York Times":

There was that concert at the Champs-Elysées Théâtre in Paris, winter of 1944. It was a cold December evening, and coal was not yet making its way into Paris. The members of the orchestra wore overcoats on stage, and some of them had muffs into which they stuck their hands whenever possible. As the audience breathed, clouds of vapor ascended: it was that freezing.

By the time the concert was over the temperature inside the hall had risen quite a few degrees, and the emotional temperature was sizzling. The conductor was Charles Munch, not yet known in America except through hearsay and a few records. He was tall, suave and handsome then, as he is tall, suave and handsome now. He led a "Daphnis et

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Chloé" that was amazing in its color, vigor and brilliance; and one auditor wrote home to America that very night, saying that if the Boston Symphony were ever looking for a successor to Serge Koussevitzky, here was the man.

This was about the only time that the auditor ever guessed right. Mr. Munch did come to America and did, in 1949, succeed Koussevitzky as leader of the Boston Symphony. And Wednesday night the cycle came to an end, appropriately and nostalgically with the Ravel second "Daphnis et Chloé" Suite.

It was Mr. Munch's last week with his orchestra in New York. He will conduct the Berkshire Festival this summer, and it may be that he will be back at some future time as guest conductor of the Boston Symphony. But this was his official good-by to the Wednesday subscribers, and on Saturday afternoon the skein will be cut for good as far as this city is concerned.

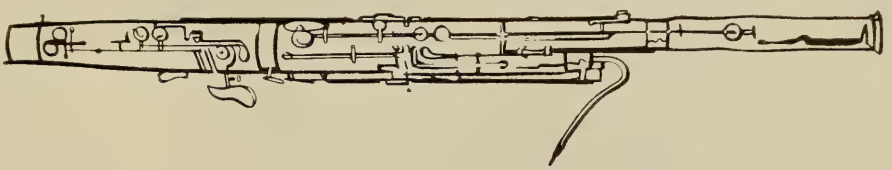
Instead of a retrospective concert, one that might have had one or more of the forty-six works he has introduced to New York, Mr. Munch chose to conduct three French scores with which he has long been associated—and which, it safely can be said, he is unexcelled. They are "his" scores. These were, in addition to the Ravel, the Berlioz "Symphonie Fantastique" and the Debussy "La Mer."

It was the "Fantastique" that caused a sensation when Mr. Munch directed it with the New York Philharmonic shortly after the war. Wednesday night's performance was equally sinuous and hair raising. As for the Debussy and Ravel, they were in the great traditions of the orchestra (for those were also two of Koussevitzky's specialties), and those traditions were fully upheld.

Naturally Mr. Munch leads the impressionist scores in quite a different manner than Koussevitzky used to. With

(Continued on page 30)





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Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
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By HECTOR BERLIOZ

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, and strings.

The score is dedicated to Nicholas I. of Russia.

A FEW times in musical history a composer has suddenly come forth with something completely startling, opening a new road as if there were no such thing as hereditary direction. There have been a half dozen such unaccountable miracles where the composer, upsetting custom and probably surprising himself, has discovered fresh territory where he will dwell and where others will follow. Beethoven called his

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"Eroica" Symphony a "new road," but there have been other new roads since then. There is the *Symphonie Fantastique, Das Rheingold, Till Eulenspiegel, L'Après-midi d'un faune, Le Sacre du printemps.* Berlioz' plunge into descriptive tonal fantasy is not the least of these. Thus there began in 1830 program music in earnest and with it the perennial pastime of trying to account for the art of tones in other than tonal terms.

There have been many attempts to explain the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited

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letters to his friend Ferrand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Ferrand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage

*** *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.**

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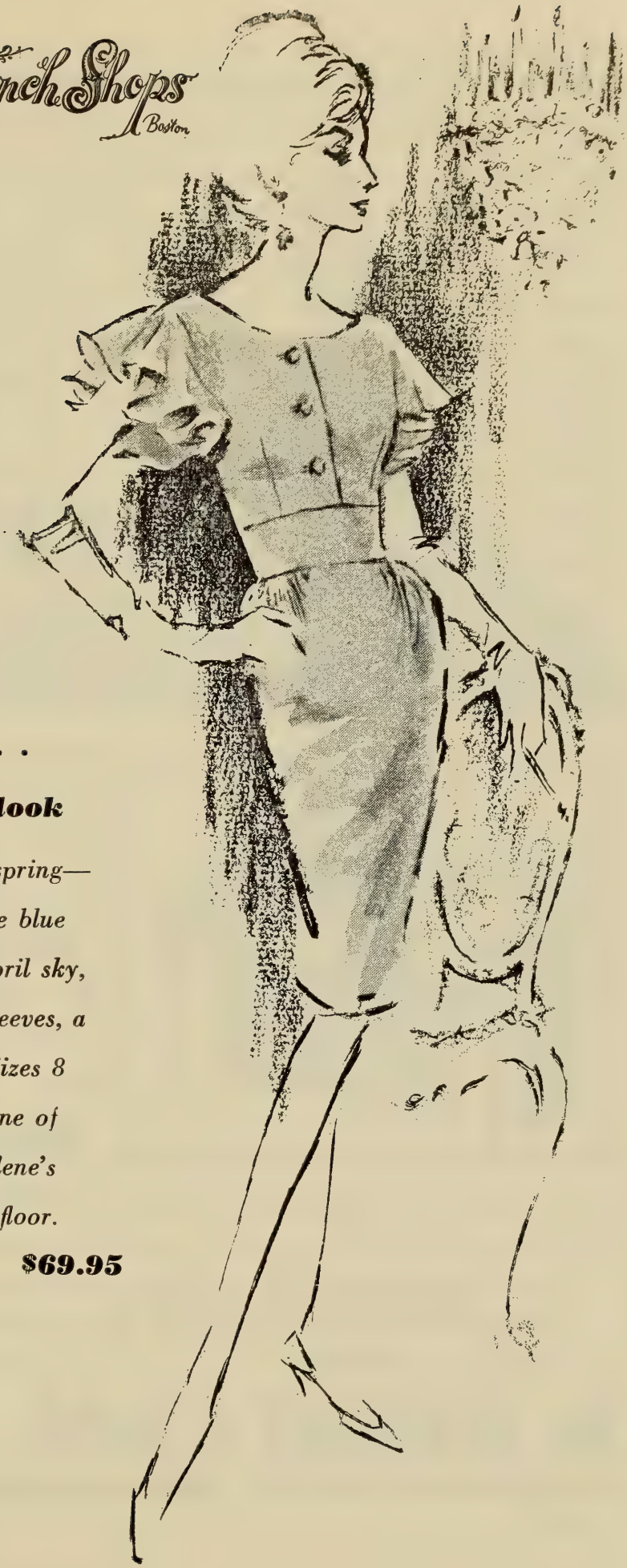
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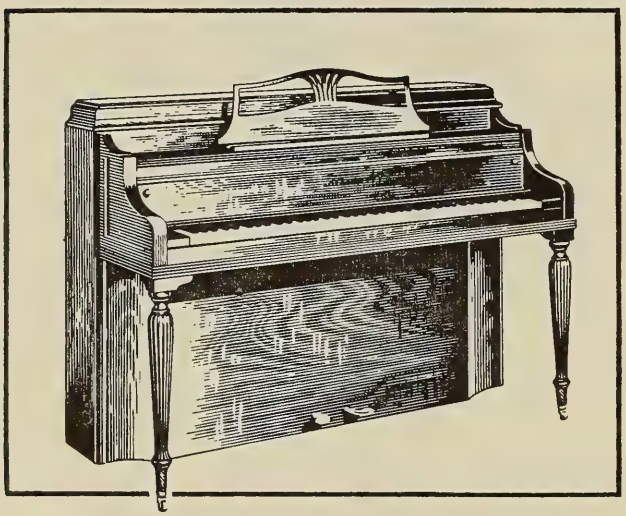
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figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experience of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary æsthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one.

† *Berlioz and the Romantic Century,* 1950.



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Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.* For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *Der Freischütz* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievements still ahead of him. Liszt was not to invent the "sym-

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination—a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name—Estelle—were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.



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phonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Strauss's Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this miscegenation of the tone and the poetic idea has been laid upon Berlioz. Barzun, defending him, has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

The "Estelle" melody is the subject of the introduction (played after

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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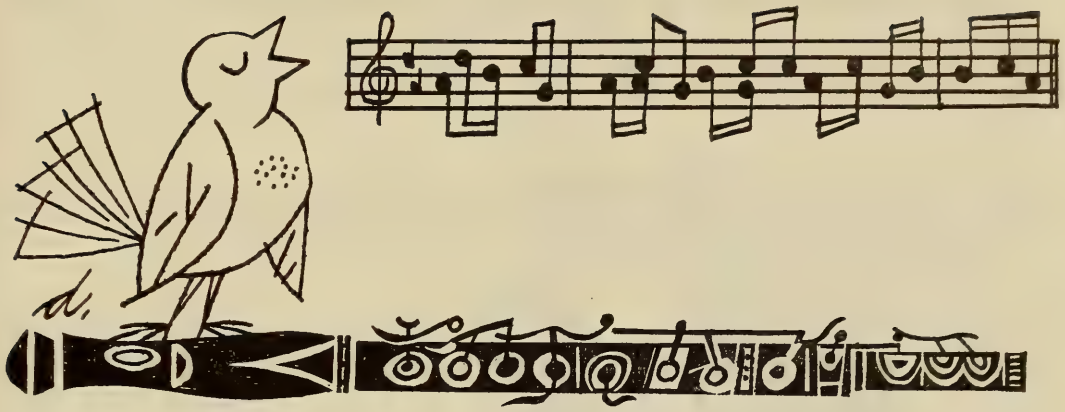
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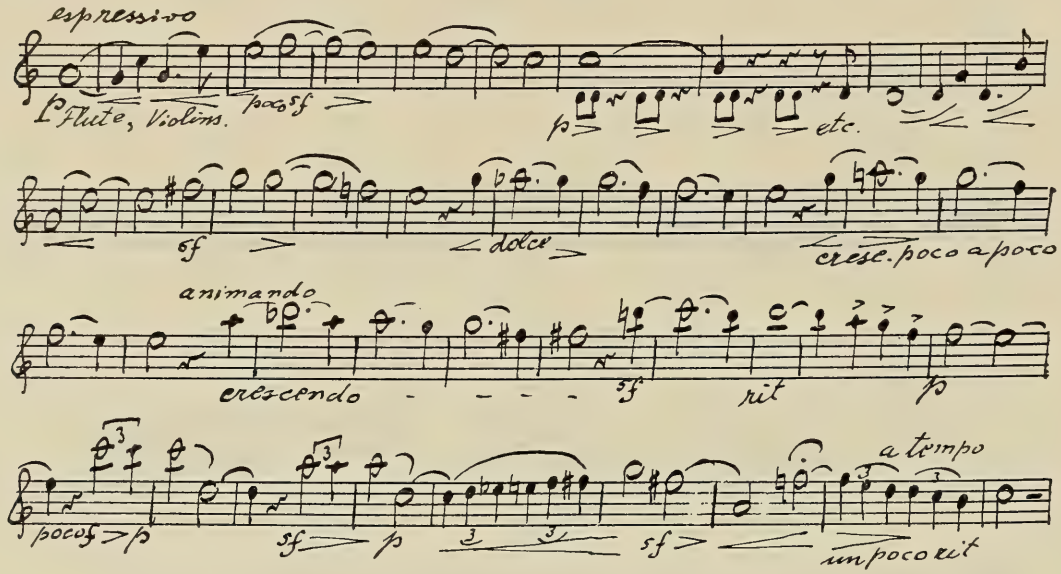
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the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs.



The first movement, like the slow movement, which makes full use of

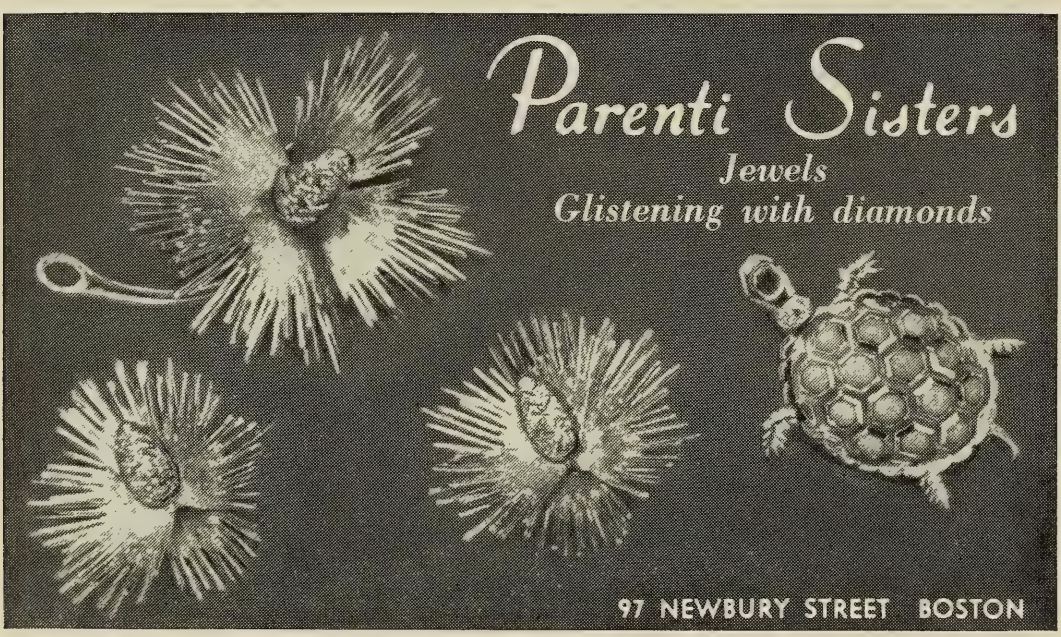
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the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *"religiosamente."*

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering



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another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad



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movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6/8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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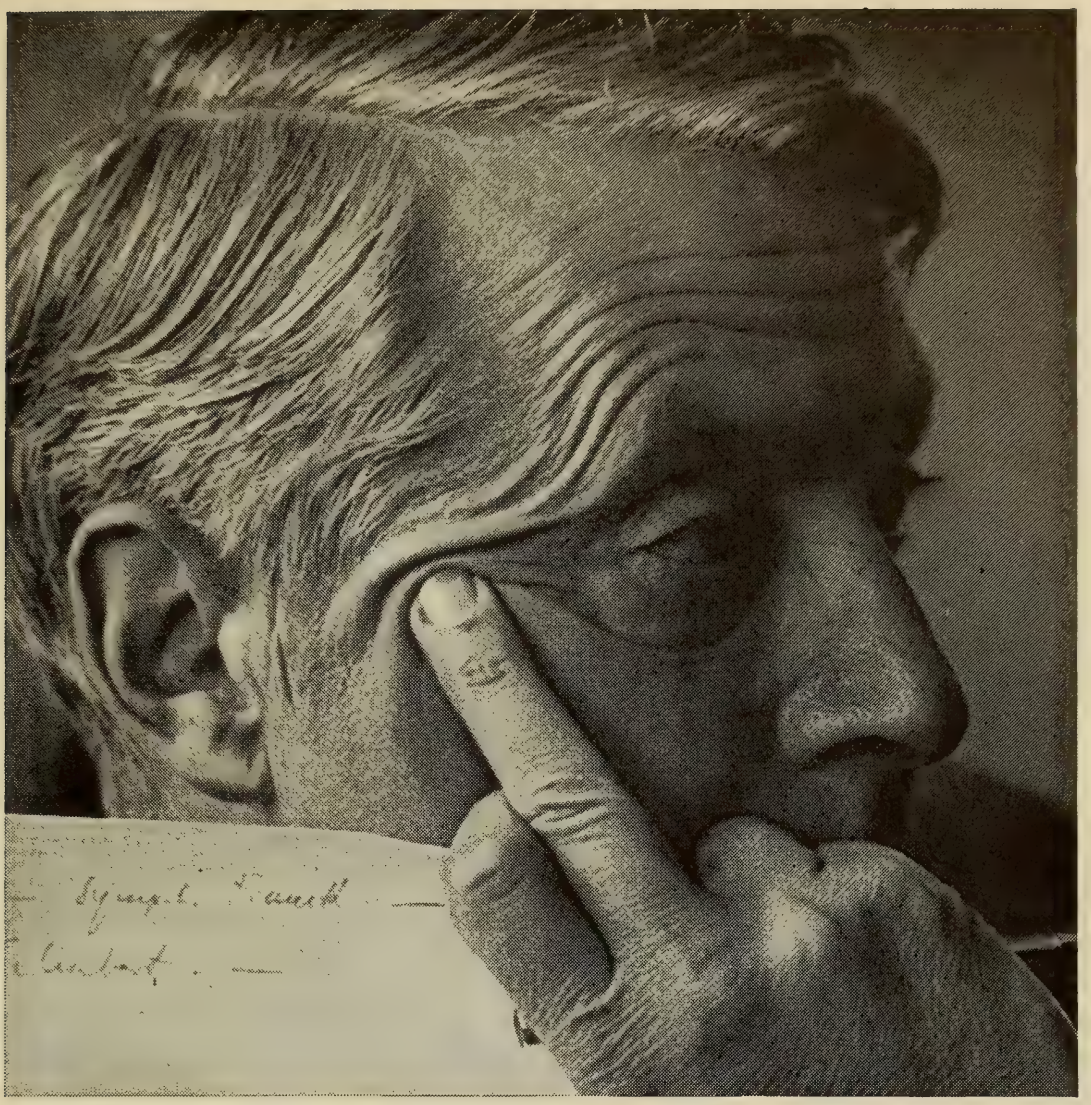


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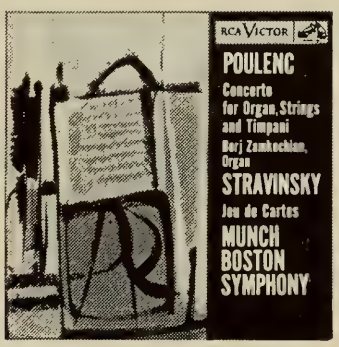
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(Continued from page 6)

Koussevitzky it was all color, personality and tone. Mr. Munch, in this kind of repertory, also has personality and color, but he brings to it a degree of controlled classicism that is most unusual.

It is the repertory in which he is most at home, and he has achieved identification with it. In some of the German repertory, for instance, he tends to rush. But his tempos in "La Mer" and "Daphnis et Chloé" are never very fast. Indeed, they are slower than those of many conductors.

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Wednesday night was a special effort. The Boston Symphony was out to play as it never had played before and Mr. Munch must have been moved by the rising ovation he received on his entrance. At the end there were, of course, cheers. Mr. Munch did nothing more than bring forward his flutist, Doriot Anthony Dwyer, whose work had done so much to give "Daphnis et Chloé" its effect. There were no speeches and no encores. Mr. Munch bowed and bowed, and then left the stage.

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Under the heading "American Music Interest Soars; Good News in 1961," a survey published by BMI reports the tremendous increase in musical performance in this country in recent years. The figures show that "the field of music has grown 44% faster than the total economy during the last twenty years," and indicate that there is more music (good and bad of course) taking place per hour here than in any other continent.

The survey is here re-reprinted, in quotation or paraphrase.

The number of symphony orchestras, so the survey reveals, has about doubled, from about 600 in 1939 to 1,177 in 1960.

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There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

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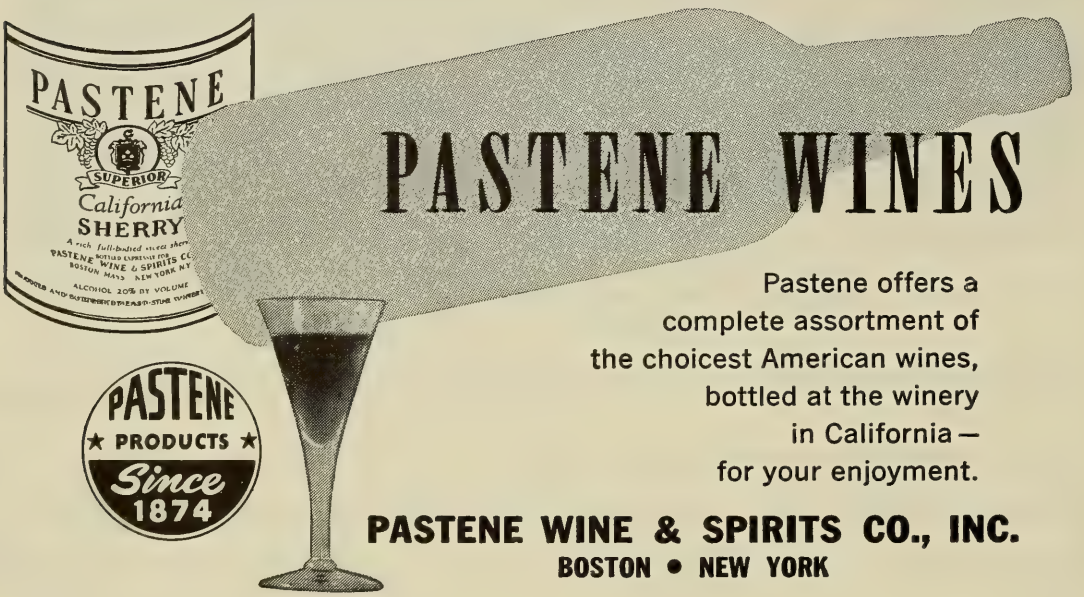
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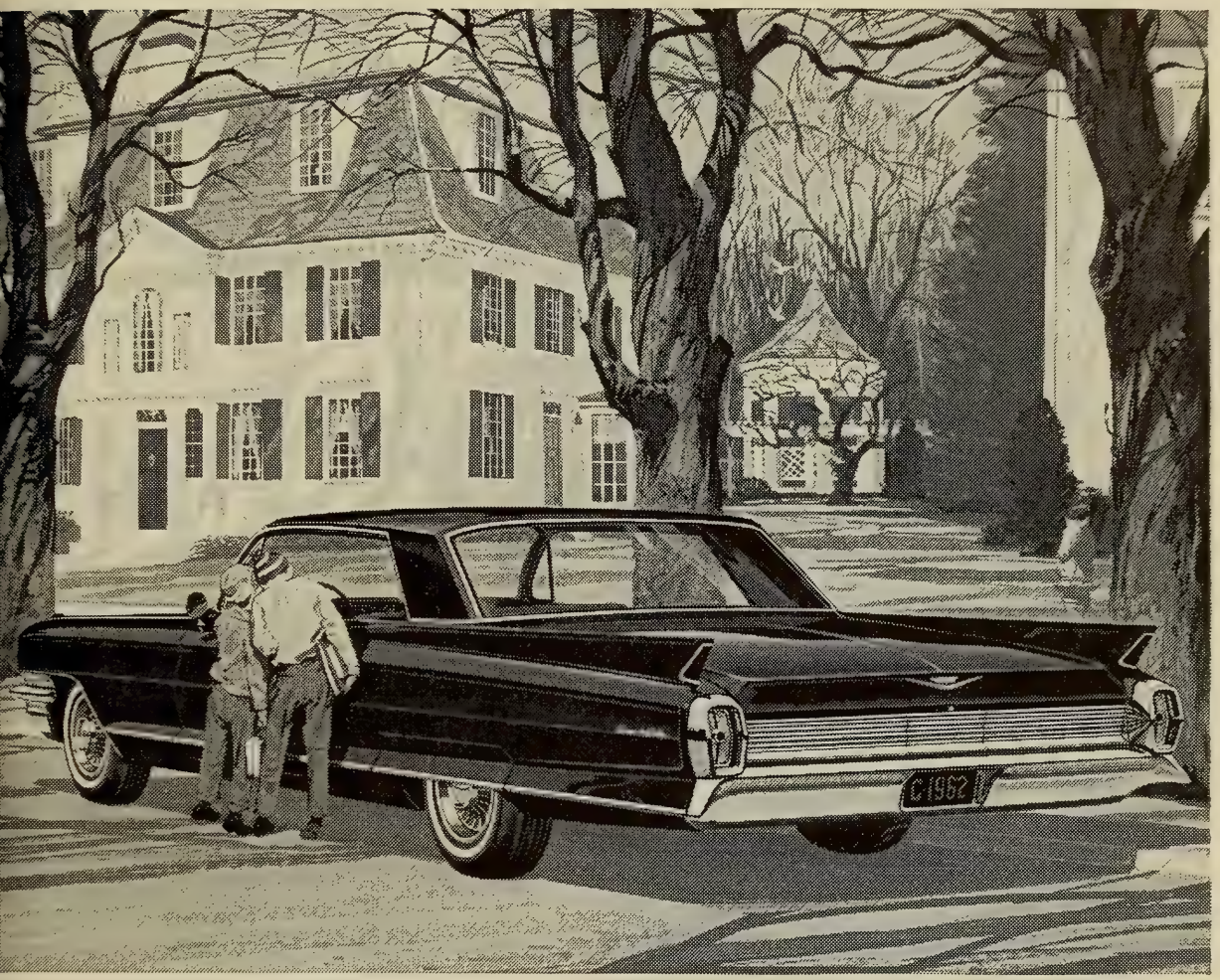
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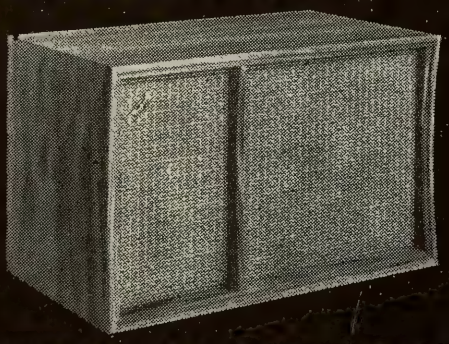
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There are: 24 major orchestras, operating on annual budgets ranging from $250,000 to more than one and a half million dollars; 20 metropolitan orchestras, operating on annual budgets ranging from a few hundred dollars to $100,000; 250 college orchestras.

Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1940.

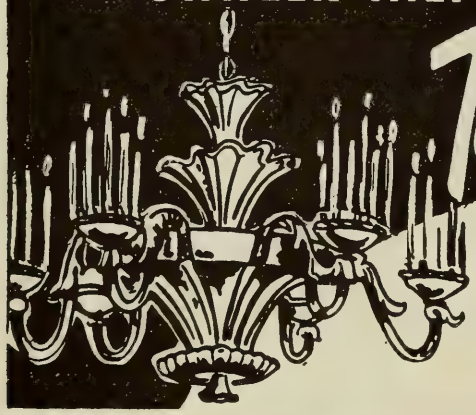
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The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty per cent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen United States cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60 programs of 74 American symphony orchestras revealed that 985 works

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of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation, perhaps the *primary musical nation, quantitatively speaking, one wonders about quality — that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count — the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.*

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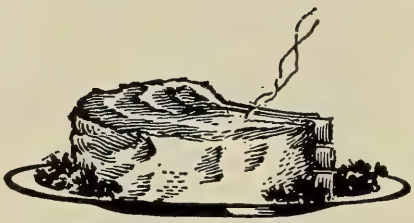
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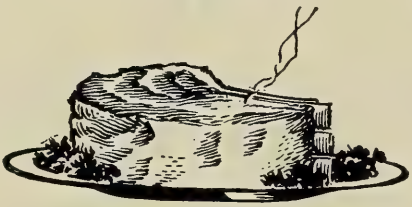
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It was in the years 1903–05 that Debussy composed *La Mer.* The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

La Mer is scored for piccolo, 2 flutes 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first

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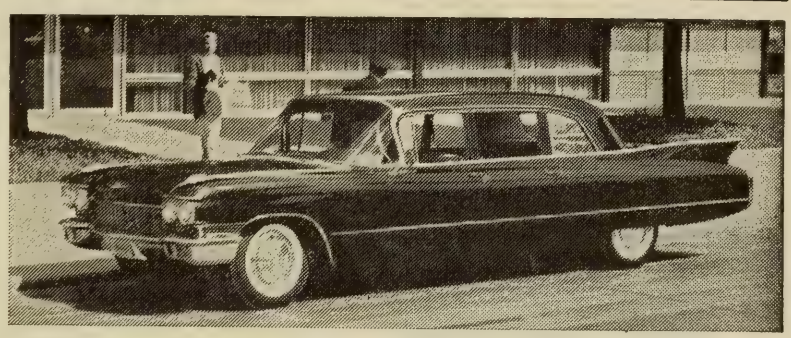
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performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft* of *La Mer,* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.*

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides – and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his

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cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

• •

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible

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lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *La Mer* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

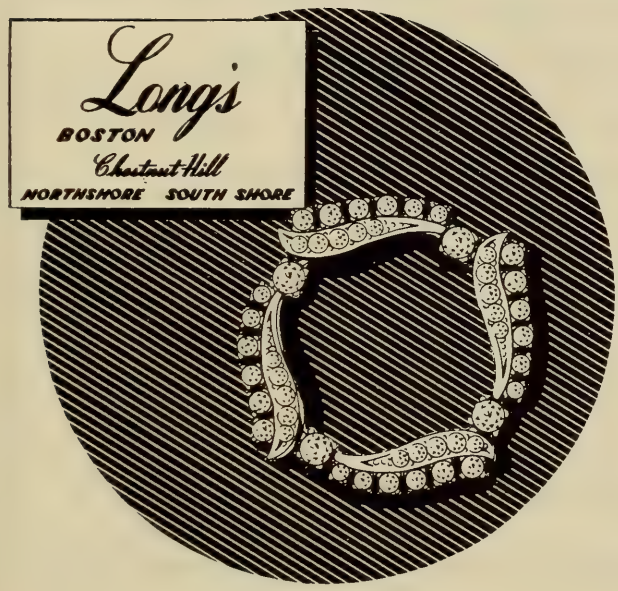
"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing



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of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

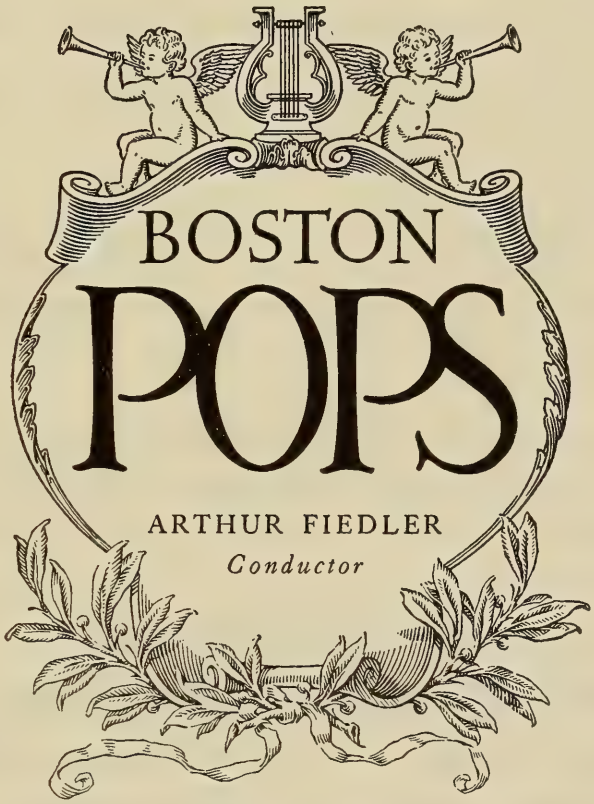
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By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting), and its most recent on December 11–12, 1959.

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge

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de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907* is indeed correct, *Daphnis et Chloé* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the

* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *L'Après-midi d'un faune.* It can be well imagined that, in the presentation of *Daphnis et Chloé,* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," that a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de*

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ballet ran afoul of the 5/4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe

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enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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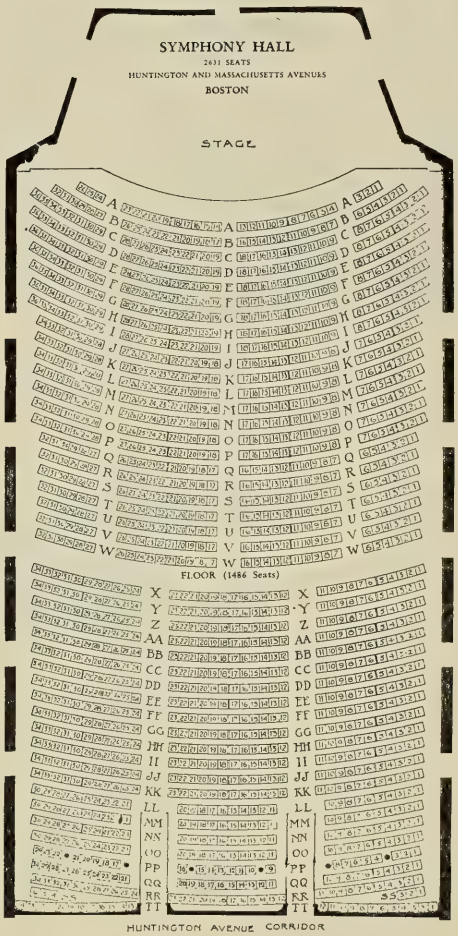
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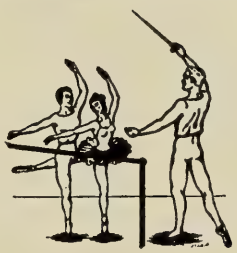
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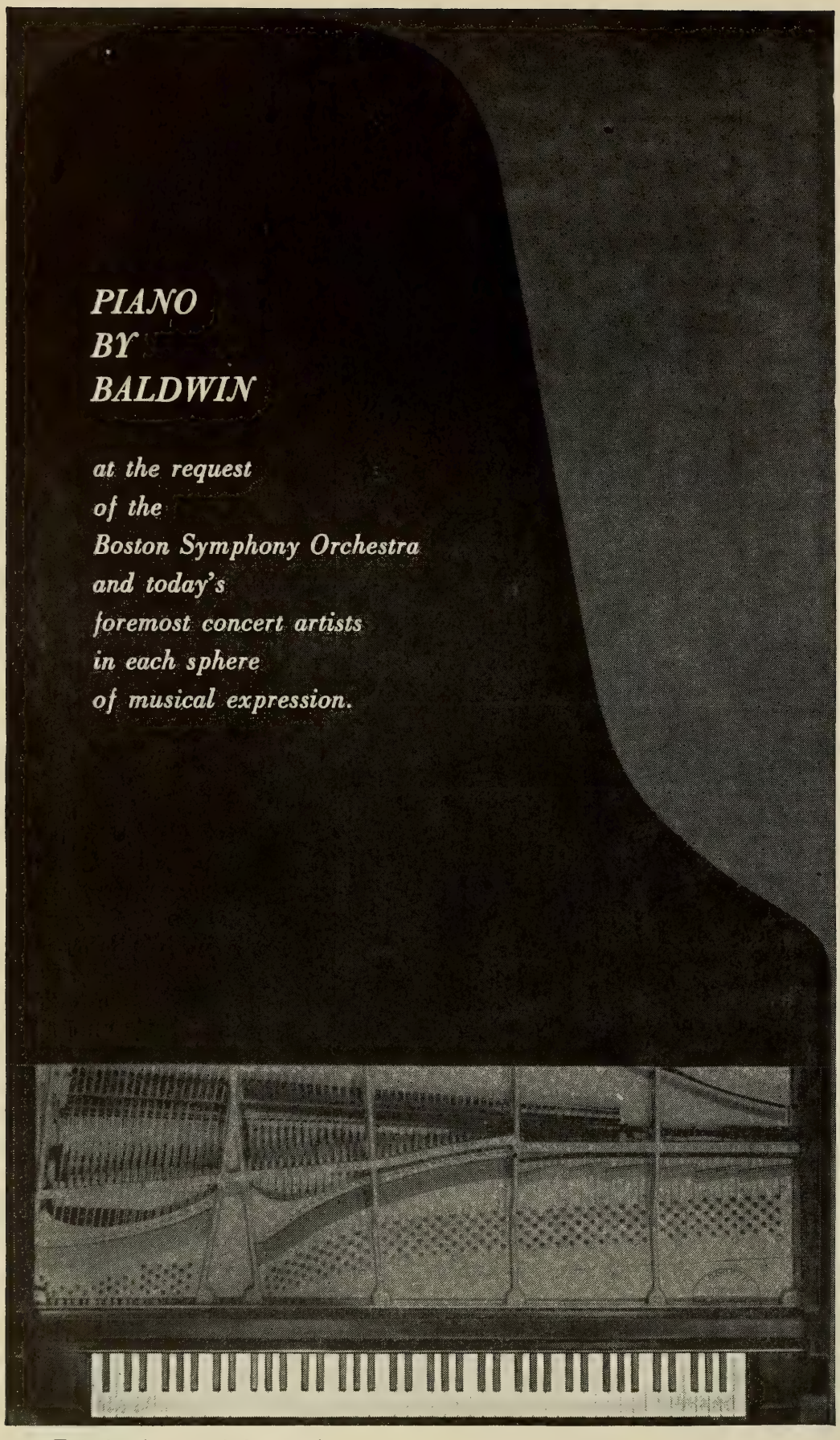
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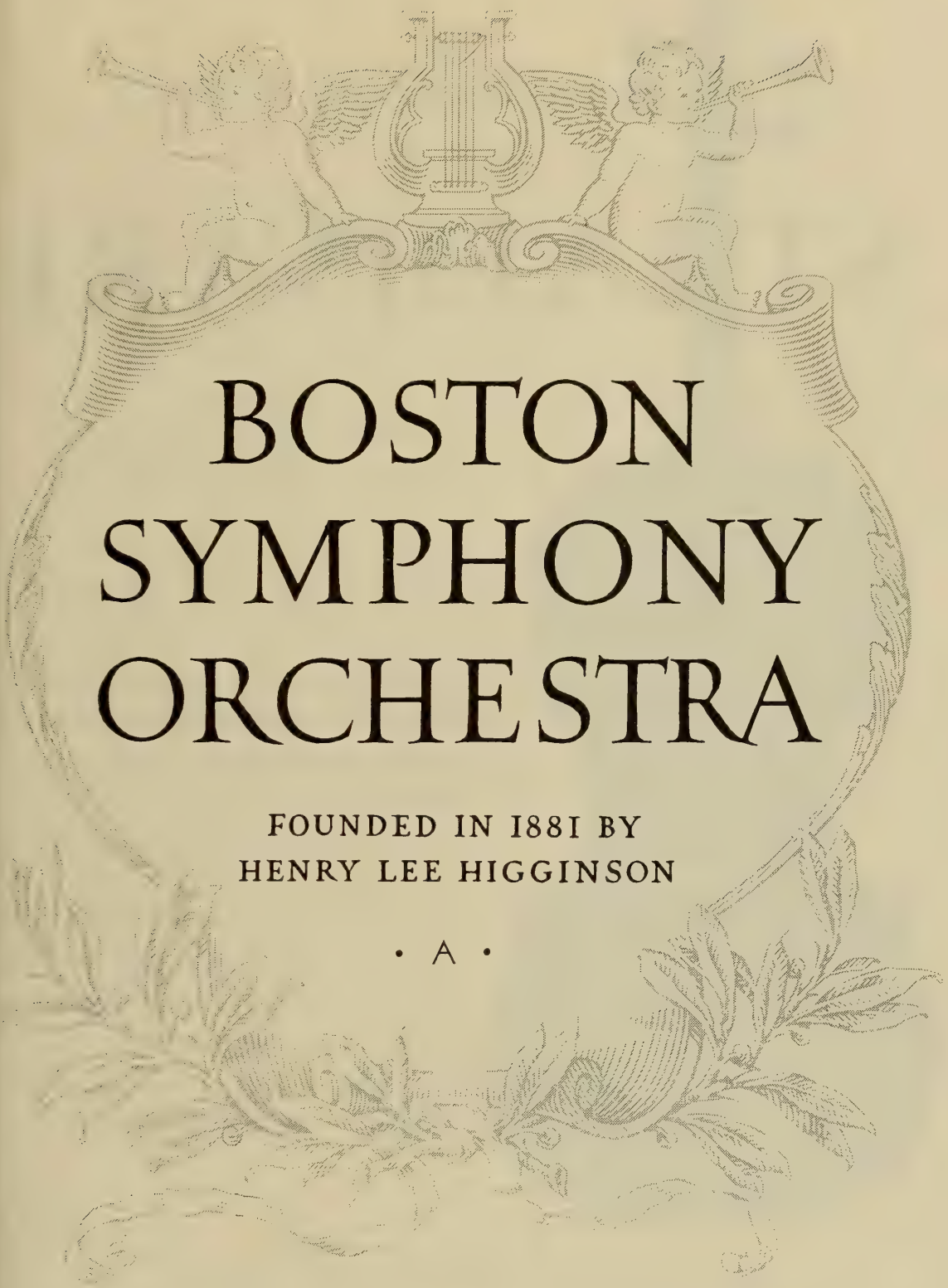
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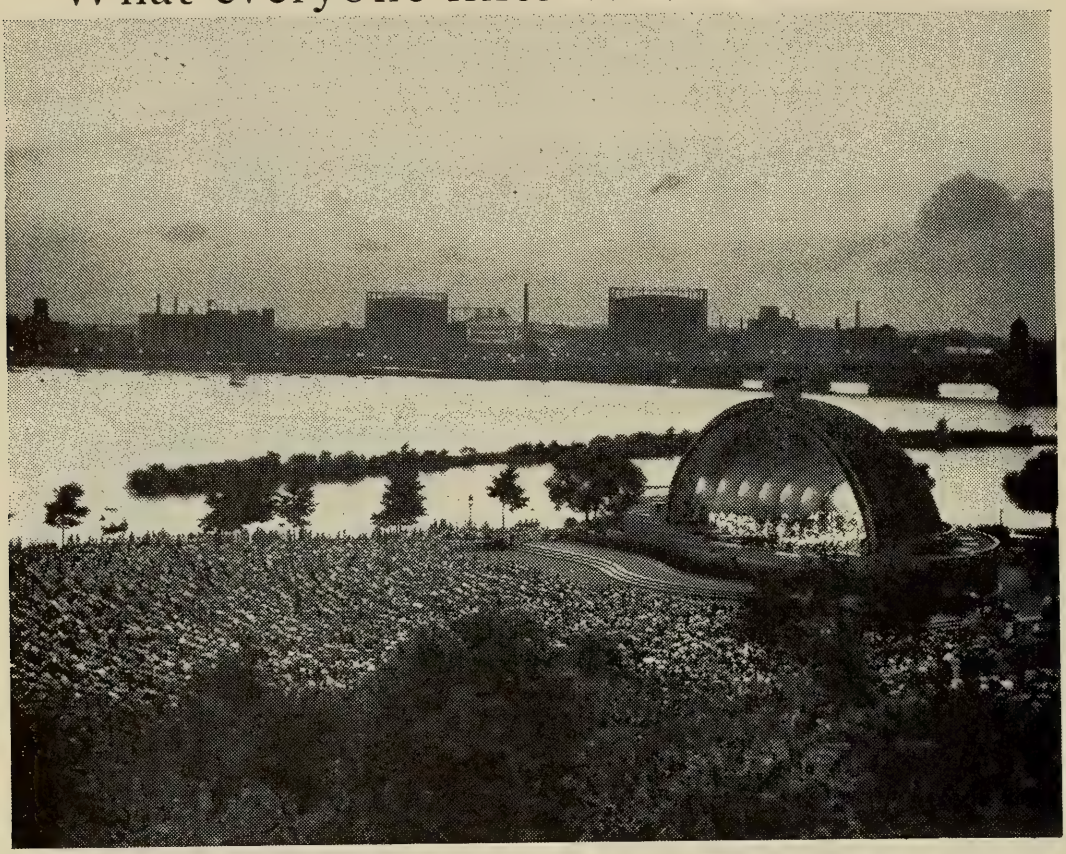
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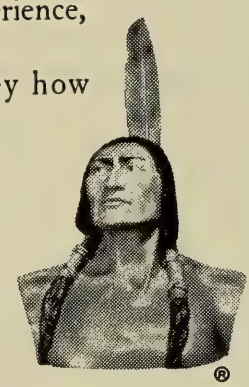


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CONTENTS

Program 9

NOTES

Brahms (Variations on a Theme by Haydn) 11
Debussy ("Iberia" "Images") . . 16

ENTR'ACTE

Liszt and the "Eternal Feminine" 24

NOTES

Tchaikovsky (Symphony No. 6) . 44

EXHIBITION

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• •

EVENTS OF THE SYMPHONY SEASON

(The soloists and guest conductors for the Tuesday series are listed on page 59.)

Michéle Boegner, the soloist at the second pair of concerts, will be the first of three French pianists who are to make their American debuts with this Orchestra in the course of the season. Mlle. Boegner, born in Lyon in 1941, was a child prodigy and studied with Mme. Marguerite Long and Mlle. Rose Lejour before she made her first public appearance with the Conservatoire Orchestra of Paris. The career of the young pianist has so far been confined to France, where she has given notable concerts and won various awards.

One of Mlle. Boegner's teachers was Vlado Perlemuter, who is likewise to make his American debut with this Orchestra, on Tuesday, Nov. 7. The third French pianist to be heard for the first time in this country is Jeanne-Marie Darré, who will play on February 2–3.

At the third pair of concerts (October 13–14) Nikita Magaloff, the distinguished Russian pianist, will visit Boston to play with this Orchestra. Magaloff was born in St. Petersburg in 1912. When the

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revolution came he made his way to Finland where he studied with Siloti, and to Paris where he studied with Isidor Philipp, graduating from the Conservatoire at the age of 17. He became a Swiss citizen and has made numerous tours of Europe and America. He will play in Chopin's Concerto in F minor at his coming concerts.

Following the third pair of concerts the Orchestra will make its annual western tour, playing in Rochester, Cincinnati, Lexington (Kentucky), Columbus, Detroit and Ann Arbor. A concert for UNESCO will be given at Symphony Hall Tuesday, October 24. On the following Friday and Saturday, Richard Burgin, who is now in his last season as Concertmaster, will conduct the fourth pair of concerts. A feature of the fifth pair of concerts on November 3–4, will be the first performance here of "Time Cycle" by Lukas Foss, the composer conducting, Adele Addison taking the soprano part.

Guest conductors announced for the present season are William Steinberg (January 5–6), Carlo Maria Giulini (March 2–10), Eleazar de Carvalho (March 16–17), and Nadia Boulanger (April 19–21). Further soloists will be the pianists Gary Graffman, Rudolf Serkin and Evelyne Crochet. The violinist Erica Morini last appeared here at these concerts as long ago as 1946. André Navarra, the French cellist, will make his first appearance in this country.

• •

THE UNESCO CONCERT

The Eighth National Conference of the United States National Commission for UNESCO will be held in Symphony Hall and will include a concert by this Orchestra on Tuesday, October 24, 1961. The theme will be "Africa and the United States: Images and Realities." There will be a thousand delegates from various parts of the United States and a hundred from Africa. Erwin D. Canham will be the chairman.

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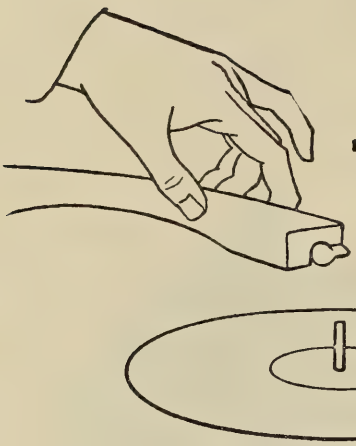
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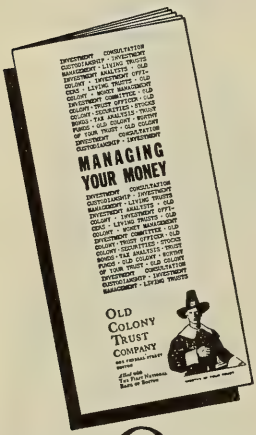


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Brahms . . . . . Variations on a Theme by Haydn, *Op.* 56a

Debussy . . . . . *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Perfumes of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

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Tchaikovsky . . . . *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook

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and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt

---

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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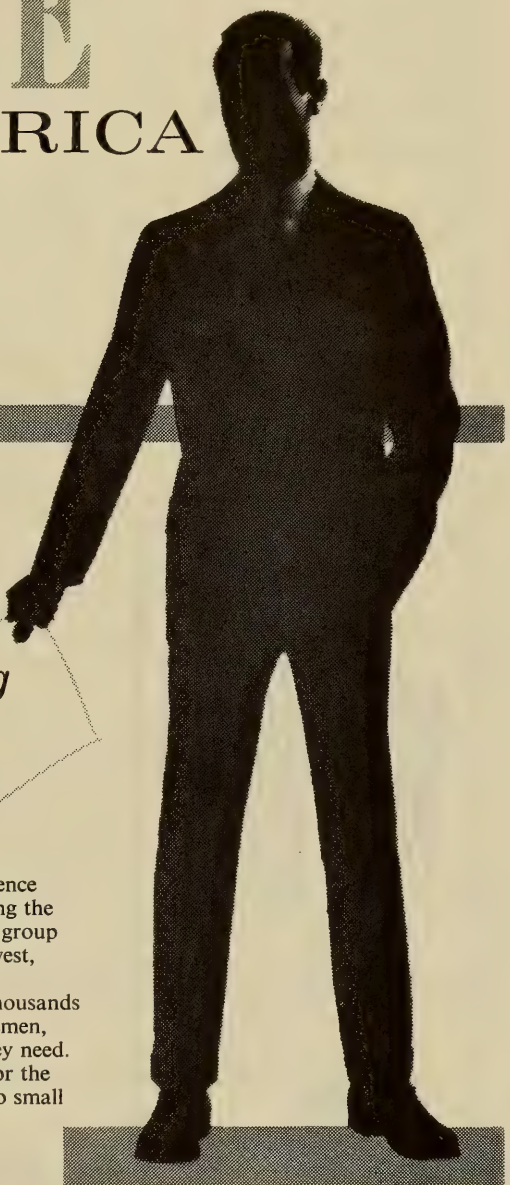


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of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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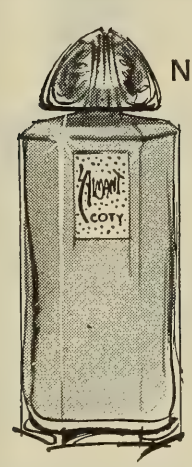
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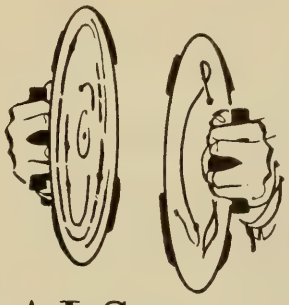
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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

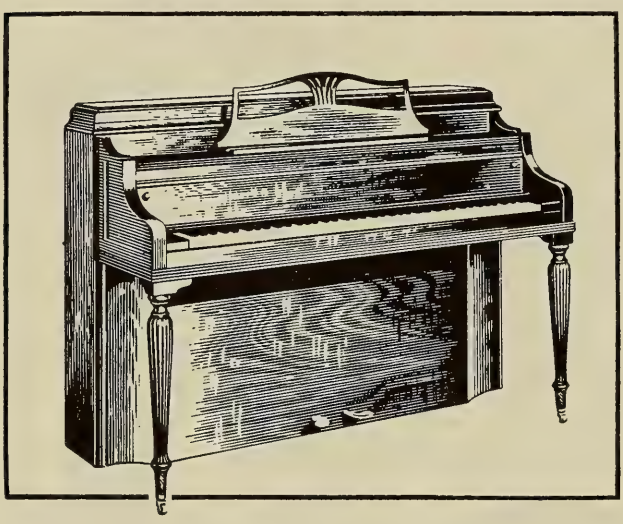
Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral

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one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908,

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the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic

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theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

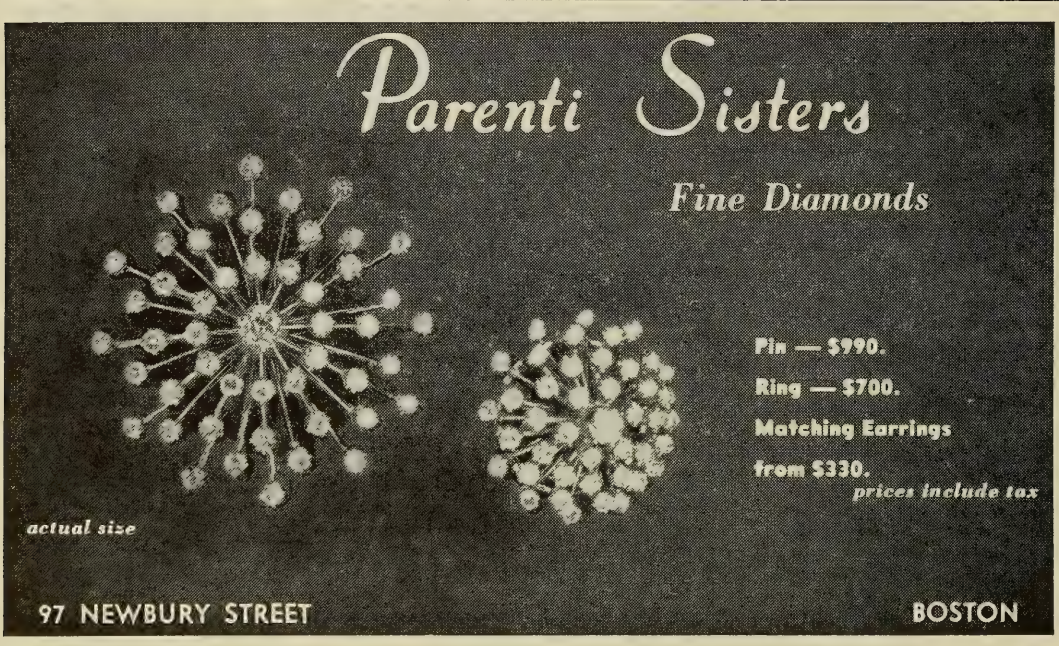
* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

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GOETHE'S famous line *"Das Ewig-Weibliche zieht uns hinan,"* the apotheosis which, sung by a men's chorus, floats heavenward to close Liszt's *Faust* Symphony, is interesting as applied to the composer himself. The record of Liszt's life shows hardly a moment when he was not under some dominant feminine influence, in various degrees inspiring, so far as his music was concerned. All women, in their turn, were hypnotized by him. Even when he had well passed the prime of youth and definitely lost his good looks, as the photographs show, women of many sorts still fell under his spell. Some of these were momentary infatuations, but they should be mentioned to show the range of female susceptibility. If some of the ladies made fools of themselves, he protested mildly, but felt complimented. Even when he was fifty-eight, and had flowing white locks, a wild creature from the Ukraine, Olga Janina, threw herself at his head and was not repulsed, except where appearances counseled caution. There was the affair with Marie Duplessis (the original of *La Dame aux camélias*) in

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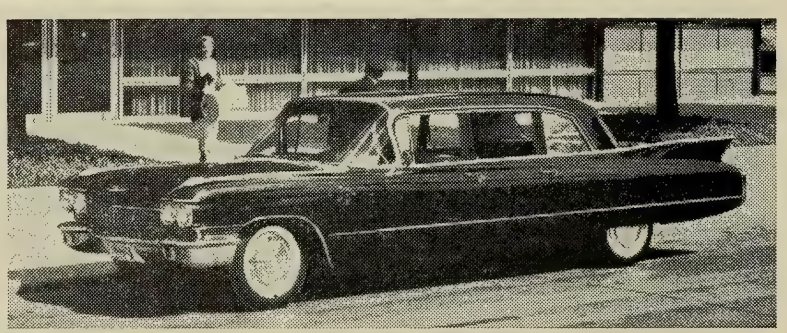
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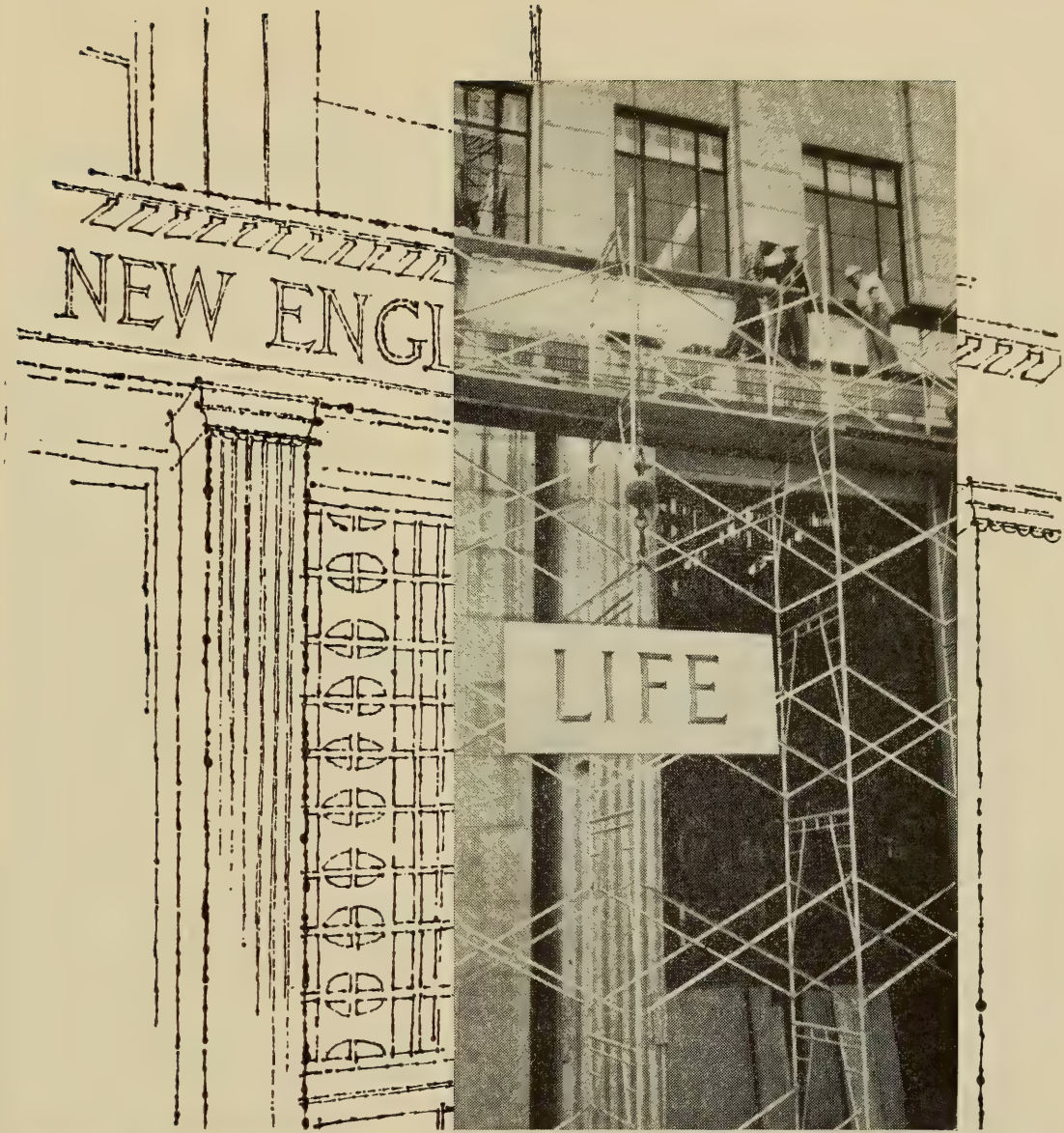


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1844 and with Lola Montez in 1850, besides other adventures less publicly known. Here the *"Ewig-Weibliche"* could be said to have drawn the artist in another direction than "onward."

Other of Liszt's associations with women were of a nobler sort, and were closely involved with the development of his character, the direction of his artistic aims and efforts, the needed stabilization of his contradictory impulses. The Countess Marie d'Agoult who lived with him in the years of his young manhood, and the Princess Carolyne von Wittgenstein who lived with him in his steadier maturity, were in their turn vitally important to him in these respects. It can be said of the Countess that with their union romantic love, as idealized in that period, reached its most intense flame. She did her best to lead him into the higher aspirations of a composer. She failed at last because she could not hold him from drifting into the more alluring ways of the wandering, the all-conquering, the glamorous, the money-gathering virtuoso. The Princess Carolyne brought him what Marie could not — a settled domesticity, an imposed regimen for creative effort. She led him deeply into the Church. He became her captive artist. The protestations of love in his letters read like avowals prompted by a sense of duty. Her claim that she made a composer out of him is only a part truth. She was never inspiring. She had none of Marie's per-



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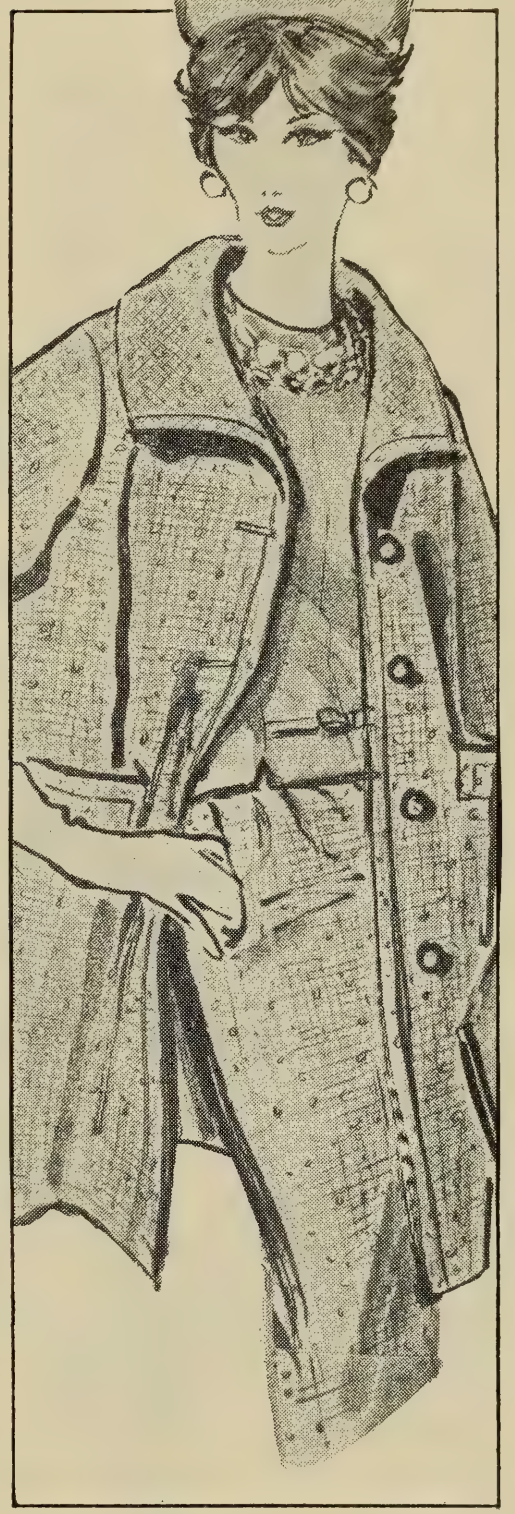
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sonal charm, or intelligence, or real musical perception. When Liszt left Marie and took up his abode at Weimar, he was mostly a potential composer. The Princess, following him there, surrounded him with the conditions for fulfillment.

Liszt met the Comtesse Marie d'Agoult in Paris in 1833, and there developed the sort of *grande passion* possible only in that Romantic era. Her early *mariage de convenance* precluded their legal union. They eloped in 1835 to Switzerland. Both had freely committed themselves to what they regarded as a permanent alliance. When the Countess, a blooded aristocrat, thus cast her lot with a common musician, she deliberately forfeited everything that her title and position stood for. The frowns of her class deterred Marie not in the least. She had no use for their attitude toward all musicians as mere hirelings who could be applauded at a soirée, but where then promptly ignored and dismissed. She had no regard whatever for the inanities of the *haut monde.* Born and raised in it, she retained her fine breeding and allied herself with the intelligentsia of Paris. Her heart and her superior wit were devoted to the burning cause of republicanism in the regime of Louis Philippe; her sense of social injustice was stirred by the grim spectacle of poverty in Paris, although she could hardly have come closer to its victims than glimpses from her carriage afforded. She was a free-thinker on many subjects, and later under the *nom de plume* of "Daniel Stern" became a distinguished writer.



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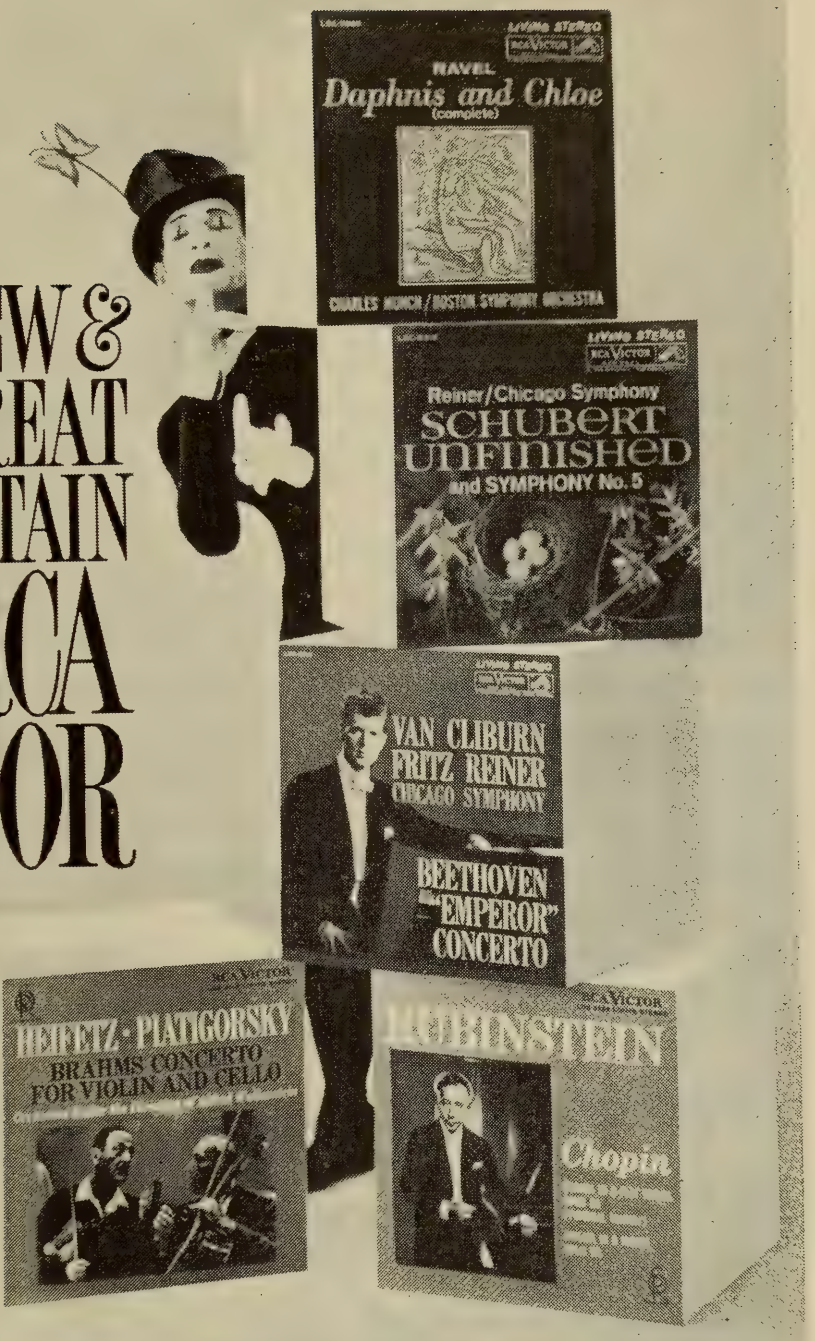


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To Liszt, the alliance with the Countess was less of a hazard. He had no special position to forfeit* and needed only the courage to become a partner in their joint act of social defiance. He was drawn by her beauty (she had youth and beauty at thirty), her bold liberalism, which he shared, the stimulation of her interest in art and letters; also, it must be admitted, her title.

Marie, burning her bridges, giving herself entirely to Franz, expressly hoped to encourage and guide him in the direction of the highest realization of his art – to original composition. During their honeymoon on Lake Wallenstadt in the Swiss mountains they were blissful in having shut out the world. They spent hours reading together (then and later) Goethe, Dante, Shakespeare, Sainte Beuve (in the original languages). He composed his first work – *Le Lac de Wallenstadt,* to be included in the *Années de pèlerinage.*

One morning in late August, Marie looked out of their window to behold a light covering of snow on the distant mountain peaks, and she realized that their honeymoon was over – their time of complete isolation could not last forever. They settled in Geneva, and there came to their door visitors, invitations, pupils, bids for Liszt's talent. Before long, Liszt had slipped back into the agreeable life of the much-sought virtuoso, highly content with the sweet taste of idolatry and the attendant boon of handsome earnings. She was often left alone while he travelled. His letters showed that he was exulting in his acceptance

* And yet it is reported that his lack of audiences in England was due to a scandalized public opinion.

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by the very class, with its titles and wealth, that she had abandoned without hesitation or regret. She was the stronger character of the two, and although to love is to overlook, she was too forthright to conceal her awareness of his weaknesses, his nervous excitability, his addiction to stimulants, his vanities which could take any amount of flattery by those who would flatter, and was secretly injured by those who would not.

This continued for three years through which Marie found herself with or without her lover in Geneva, Paris, Nohant (with George Sand), Milan, Venice, Florence. Their first child, Blandine, was born in Geneva, December 18, 1835 (seven months after their flight from Paris); Cosima was born at Lake Como (hence her name) on Christmas Day, 1837; Daniel, in Rome, in the spring of 1839. Their three fair children were a new bond between them, but a bond that would have been stronger if they had not been compelled to leave them mostly in the care of nurses. Their love and their determination to make their love the pledge of their highest achievement was still the strongest bond.

The first crisis came when in 1838, leaving her in Venice, he went to Vienna to give some benefit concerts and stayed for many weeks, enraptured by the success of his return to that city while she sat in her bedroom, a self-pitying invalid. When a letter came on a monogrammed

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note paper, indicating a lady's boudoir, she tore it up without breaking the seal. After later infidelities she protested to him: "I am willing to be known as Liszt's mistress, but not as one of his mistresses."

What he had announced as a few days' absence extended into weeks. His letters were filled with his own doings. He seemed to have forgotten that Marie was ill, and when she wrote of her state of nervous depression, he urged her to join him in Vienna. She answered: "You ask me to join you; there are two hundred leagues between here and Vienna. I move with difficulty from my bed to my armchair. . . . Franz, is it really you who are abandoning me in this way?"

He answered that he was coming, but eight days more passed without him.

"I am at the Piazza San Marco. The message comes that he has arrived at the hotel. I run, I fly. I throw myself into his arms. 'Pray God that I can continue to love you as I have loved you.' "

Franz was full of repentance. He protested that the money, which was pouring in, would be needed to support their child, Blandine, to support his mother in Paris. Marie should not be left to languish alone. She should return to her legitimate daughter, Claire, in Paris, to her family and old friends. She should develop her ability to write and

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make a career. If she could find consolation in the company of another man – he would not protest.

Marie wanted no other man nor could she retrace her life. "My family – do I still have one? My daughter, would she know me? My one talent has been my love, the desire to make you happy." This with tears. Did he understand? "He had understood better before."

After they had started to drift apart in 1839, the letters continued. Marie never remarried, or formed another alliance. His declarations of undying love became infrequent; she found it hard to distinguish between sincerity and auto-intoxication. Her love for Liszt was never extinguished. It must have galled her that only after their separation did he become what she had tried to make him – a composer in the larger forms who would write a vast symphony on *The Divine Comedy,* or on Goethe's *Faust,* both of which they had read together and discussed with a sort of dedication.

After years of wide touring, during which he hardly saw Marie except in the summer seasons, their meetings ceased. Liszt at last found a home base for intensive study and application toward the higher musical forms. In 1848 he was received by the Grand Duke Carl Friedrich in the Court at Weimar where he became *Kapellmeister.* In that position he could gain orchestral experience, fulfill his intention of composing great orchestral works, and give up his public piano recitals altogether.

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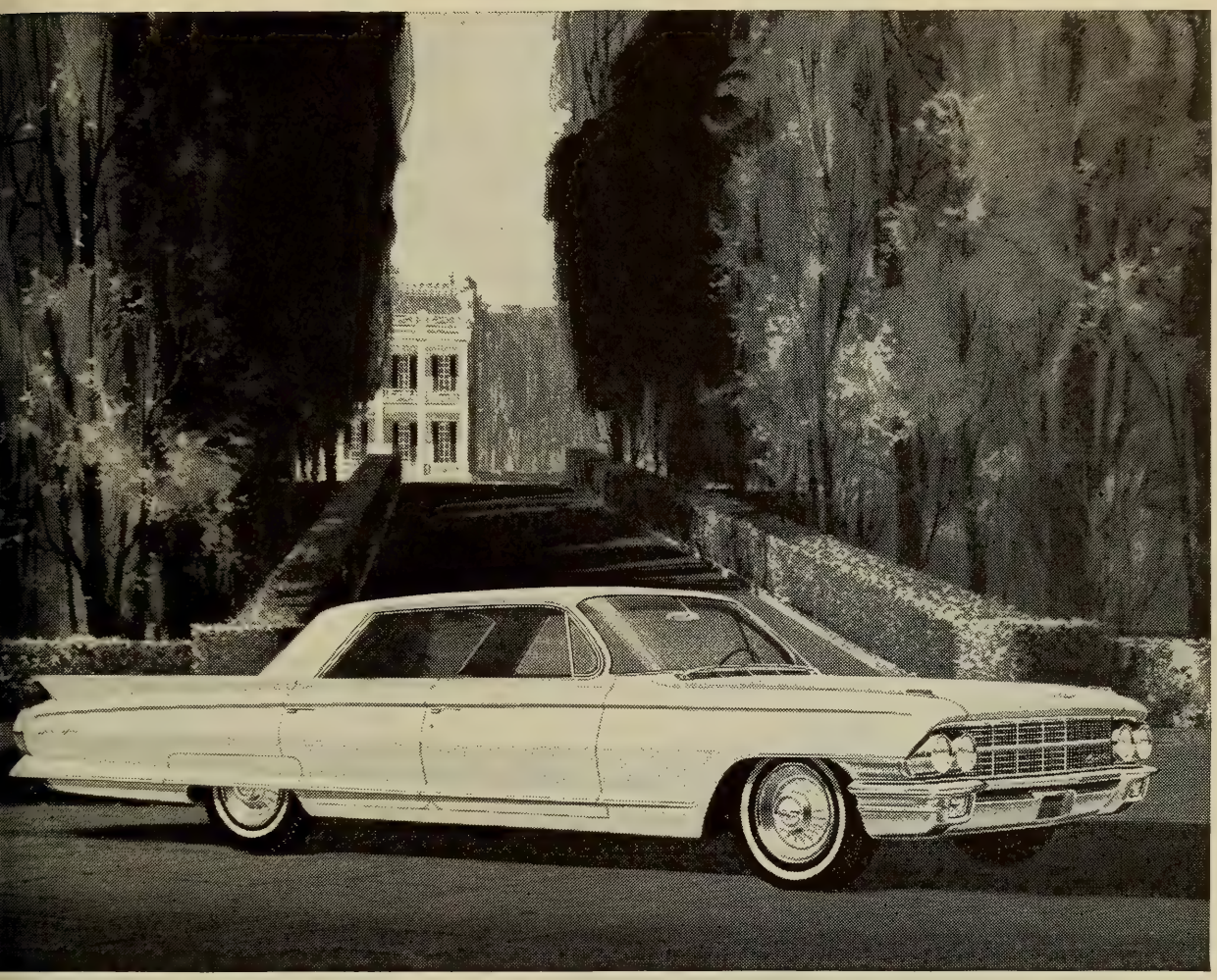
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In the year previous he had met the Princess Carolyne von Sayn-Wittgenstein, and romance bloomed once more, but this time with little evidence of ardor. The impulse seems to have been mostly proprietary on her part, gentlemanly and submissive on his. The Princess was younger than Liszt, but no beauty. In later years she would have been called a "bluestocking." She followed him to Weimar, and, after running counter to a good deal of frigidity at Court, openly lived with him, as the Countess had done. This alliance lasted longer — it did not begin to dissolve until 1860. The illegality in each case was circumstantial. Carolyne was in Marie's predicament of an early, loveless marriage. Both had been married as young girls to what their parents considered suitable husbands, according to the custom of the times, only to find their husbands in every respect unsuitable. The lover Liszt would probably have become the husband in either case had it been possible, for he was strictly gallant in such matters. When finally, in 1864, Carolyne's husband died, Liszt would dutifully have gone to the altar if she had brought up the subject. By that time their youth had passed, Liszt had been relieved of her domination and had grown to value his bachelorhood. Since she had striven for years (and in vain) to obtain a divorce from Rome, it is to her credit if she refrained from imposing upon his correctitude by mentioning matrimony when it had become possible.

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The effect of these two women upon Liszt as the inspiring companion of a composer could hardly have been more different. Marie's principal aim in abandoning her family and friends for a pianist was undoubtedly to bring out the best in a very talented and very uncertain young man, torn by warring impulses of religious asceticism and fleshly delights, of self-abnegating idealism on the one hand and on the other the seductive lure of bewitching his audiences, this too easy success mingled with disgust at the emptiness of the effort. She could fill him with self-reproach but not prevent recurrences.

Carolyne, on the contrary, could boast that she held him to a steady, domestic life where he would (and did) compose something more important than potpourris on current operas. He wrote all his orchestral music and such fine works as the Piano Sonata and other superior piano pieces under her strict eye. While Carolyne is given due credit, it must be noted that Liszt had found himself a niche favorable for composing before she took control. Yet Carolyne steadied him as Marie never could. Liszt always needed steadying, and he needed a woman to do it as did no other composer on record.

The mixture of exalted idealism and empty show in his music, of fine sincerity and mere posturing, directly reflects the man. Her principal hold upon him was through religion, for she was a fanatic of the

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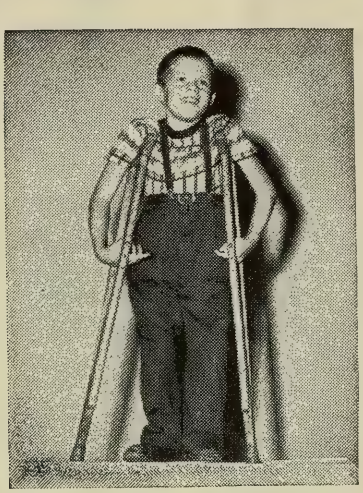
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Roman faith, and he had been drawn to the Church even from childhood. She combated his addiction to cognac and strong cigars which he took to quiet his nerves (although she too smoked cigars). She reproached his "indolence" and all but locked him in his study until a score was begun and completed. This routine of goading sounds uncomfortable, to say the least, and the wonder is that Liszt apparently accepted it in good part. His complacency could mean only that he realized the need for such control, that he was grateful to her for sacrificing herself, hazarding her fortune, putting herself into a position of social ostracism at Weimar for his sake. He must also have had a real fondness for her, a sentiment by no means shared by most of his friends. Ernest Newman quotes their remarks in letters and adds: "The Princess's perfumed religiosity, her passion for crude effect, her mountebankery of thought and tumidity of expression, all left their mark upon him, and led to the exaggerations of certain elements in him which, under a different influence, he might have purged himself."

If this is an overstatement, it is characteristic of Newman's book *The Man Liszt* which is in large part a denigration of the Princess, and a restitution of her predecessor, the Countess, whom the early biographers of Liszt had grossly slighted and misrepresented. The culprit for this was the Princess herself who, directly after the death of

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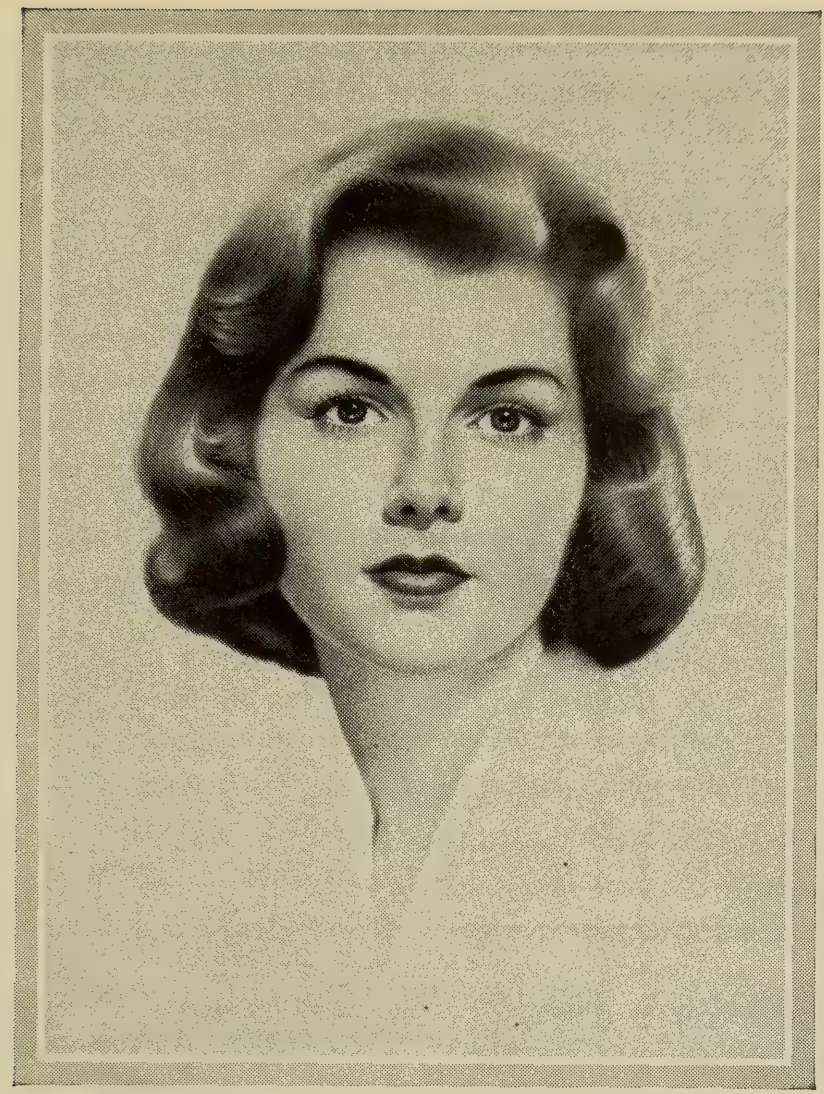
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the Countess, engaged a quasi literary friend, Lina Ramann, to write the first life of Liszt, to depict him as the victim of a scheming seductress. There was no love lost between these two ladies, who incidentally never met. Marie had more cause for resentment. Carolyne had summarily removed Marie's three children by Liszt from under her nose in Paris and later planted the girls in Berlin, while their mother remained helpless, having no legal status. This callous step brought to a sudden end the visits of the children to their mother in her beautiful establishment on the Champs-Elysées in Paris. These visits had been a delight to Blandine and Cosima, who had become eager Parisian demoiselles, and to Daniel, who had been placed in a *lycée*.

Marie was too human not to be deeply piqued by the treatment she had from Liszt under the baleful interference of the Princess. There was undeniable pique in her novel *Nélida,* which came out in 1848 and was republished by her in 1860. It was a thinly veiled presentation of the situation at Weimar. She depicted a painter (a transparent substitution) engaged to execute a great mural at "W—," helpless as he faced the expanse of blank wall to fulfill the assignment. This sort of fictionalized personal scandal was then customary and had been practiced by George Sand and her colleagues. Liszt spoke of the book with an air of patient toleration, but it wounded his pride. It put an

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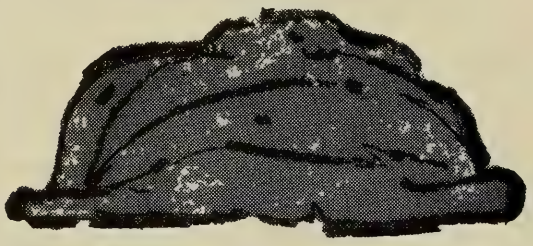
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end to any vestiges of friendly sentiment toward her. Carolyne was openly and coldly hostile. She had her revenge by besmearing Marie's name after her death with what purported to be a factual biography of Liszt. Marie, however, had a posthumous last word, for her mémoires and her correspondence with Liszt were at length published, setting the record straight item by item.

Marie never quite lost her affection for Liszt. When the two met by appointment in Paris, in June, 1861, to speak of the future of their children, and when Liszt's conversation dwelt upon the ghosts of their past, her eyes filled with tears. "I kissed her forehead for the first time in long years," Liszt wrote to the Princess, "and said to her: 'Come, Marie, let me speak to you in the language of the peasants: May God bless you! Wish me no evil!' For a moment she could not reply, but her tears flowed faster than before."

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SYMPHONY NO. 6, IN B MINOR, *"PATHÉTIQUE," Op. 74*

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The instrumentation consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program

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is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all – let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In order words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy – the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and color-

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ing of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the Symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the Symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

• •

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may

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well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears – as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" – that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the



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Symphony, "I certainly regard it as quite the best – and especially the most sincere – of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, Adagio, in rising sequences accentuating the minor. The violas carry it down again into

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the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an Allegro non troppo as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an Andante episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

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at last passion is dispersed as the strings give out soft descending pizzicato scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an Allegro con grazia in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the Symphony here reaches its darkest moments. Then comes

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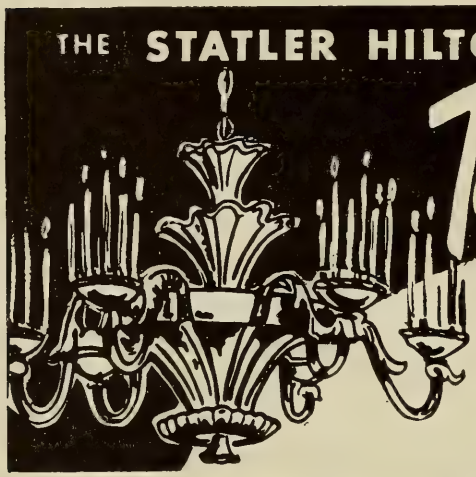
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Victor Alpert
William Shisler

the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

• •

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe,


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was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the Symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his Symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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OCTOBER		
2	Springfield	
3	Boston	(Tues. A)
6–7	Boston	(Fri.-Sat. II)
8	Boston	(Sun. a)
10	Providence	(I)
12	Boston	(Rehearsal I)
13–14	Boston	(Fri.-Sat. III)
16	Rochester	
17	Cincinnati	
18	Lexington	
19	Columbus	
20	Detroit	
21	Ann Arbor	
22	Ann Arbor	
24	Boston	(UNESCO)
27–28	Boston	(Fri.-Sat. IV)
31	Cambridge	(I)
NOVEMBER		
2	Boston	(Rehearsal II)
3–4	Boston	(Fri.-Sat. V)
6	Boston	(Mon. I)
7	Boston	(Tues. B)
10–11	Boston	(Fri.-Sat. VI)
13	Storrs	
14	New Haven	
15	New York	(Wed. I)
16	Washington	
17	Brooklyn	(I)
18	New York	(Sat. I)
21	Cambridge	(II)
24–25	Boston	(Fri.-Sat. VII)
26	Worcester	
28	Providence	(II)
DECEMBER		
1–2	Boston	(Fri.-Sat. VIII)
3	Boston	(Sun. b)
5	Boston	(Tues. C)
7	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. IX)
10	New York	(United Nations)
12	Hartford	
13	New York	(Wed. II)
14	Englewood	
15	Brooklyn	(II)
16	New York	(Sat. II)
18	Boston	(Mon. II)
19	Providence	(III)
29–30	Boston	(Fri.-Sat. X)*
JANUARY		
2	Boston	(Tues. D)*
4	Boston	(Rehearsal IV)
5–6	Boston	(Fri.-Sat. XI)
7	Boston	(Sun. c)
9	Cambridge	(III)
JANUARY (*continued*)		
11	Boston	(Rehearsal V)
12–13	Boston	(Fri.-Sat. XII)
15	Boston	(Mon. III)
16	Boston	(Tues. E)
19–20	Boston	(Fri.-Sat. XIII)
23	New London	
24	New York	(Wed. III)
25	Baltimore	
26	Brooklyn	(III)
27	New York	(Sat. III)
30	Boston	(Tues. F)
FEBRUARY		
2–3	Boston	(Fri.-Sat. XIV)
4	Boston	(Sun. d)
6	Providence	(IV)
8	Boston	(Rehearsal VI)
9–10	Boston	(Fri.-Sat. XV)
12	Boston	(Mon. IV)
13	Boston	(Tues. G)
15	Boston	(Rehearsal VII)
16–17	Boston	(Fri.-Sat. XVI)
19	Hartford	
20	New Haven	
21	New York	(Wed. IV)
22	New Brunswick	
23	Brooklyn	(IV)
24	New York	(Sat. IV)
27	Cambridge	(IV)
MARCH		
2–3	Boston	(Fri.-Sat. XVII)
4	Boston	(Sun. e)
6	Boston	(Tues. H)
8	Boston	(Rehearsal VIII)
9–10	Boston	(Fri.-Sat. XVIII)
16–17	Boston	(Fri.-Sat. XIX)
19	Boston	(Mon. V)
20	Boston	(Tues. I)
23–24	Boston	(Fri.-Sat. XX)
25	Boston	(Sun. f)
27	Cambridge	(V)
29	Boston	(Rehearsal IX)
30–31	Boston	(Fri.-Sat. XXI)
APRIL		
3	Princeton	
4	New York	(Wed. V)
5	Washington	
6	Brooklyn	(V)
7	New York	(Sat. V)
10	Providence	(V)
13–14	Boston	(Fri.-Sat. XXII)
17	Cambridge	(VI)
19–21	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Mon. VI)
24	Boston	(Tues. J)
26	Boston	(Rehearsal X)
27–28	Boston	(Fri.-Sat. XXIV)

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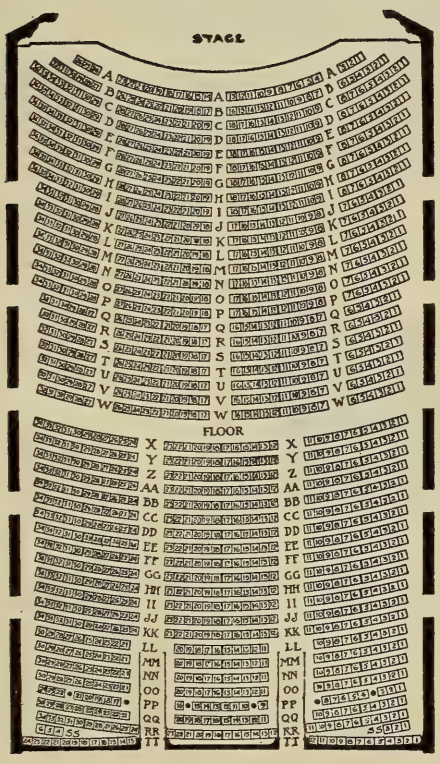
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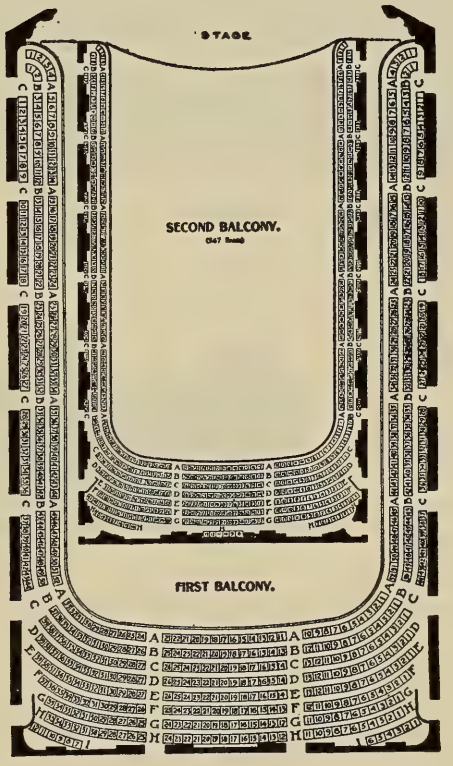
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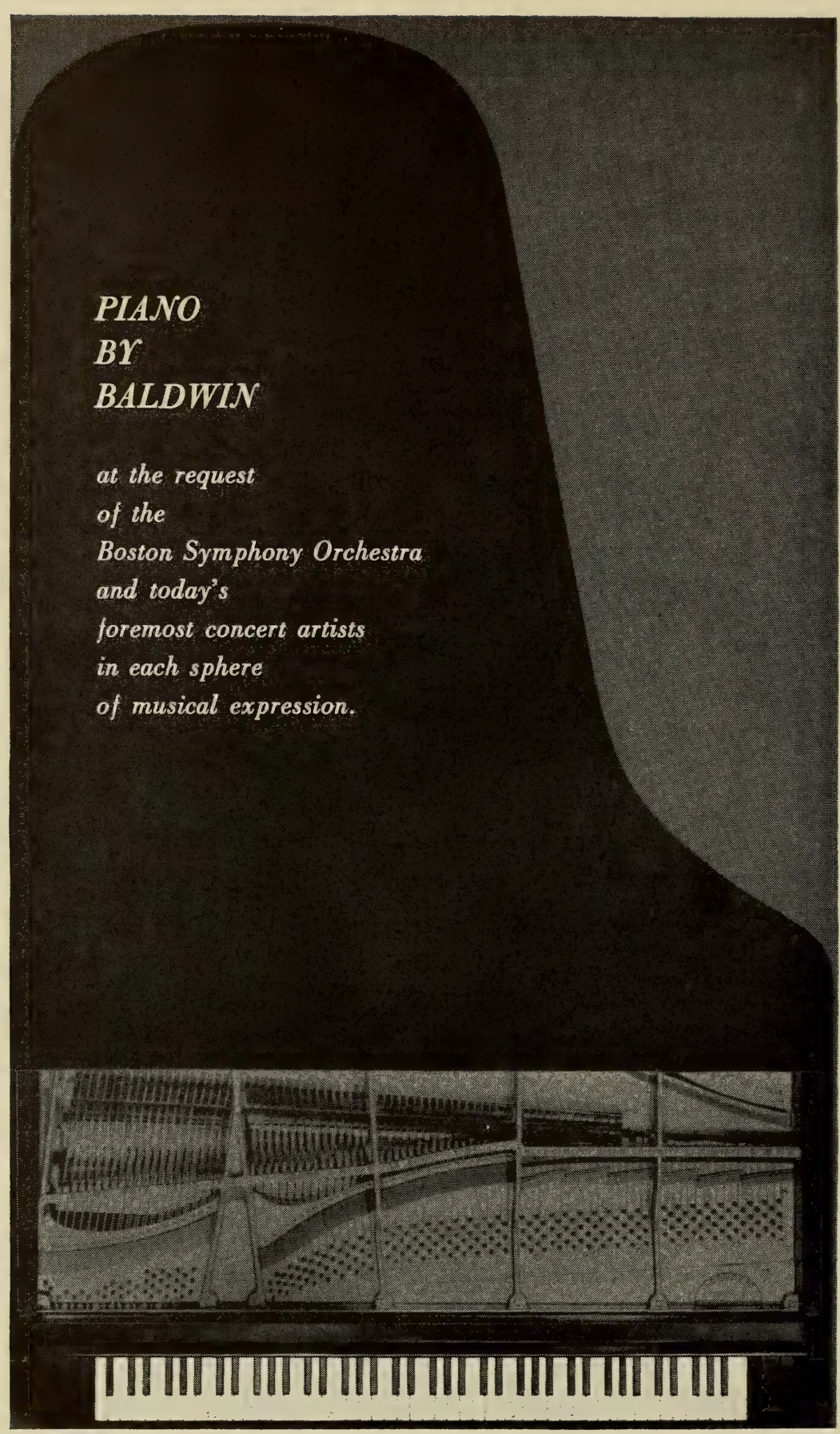


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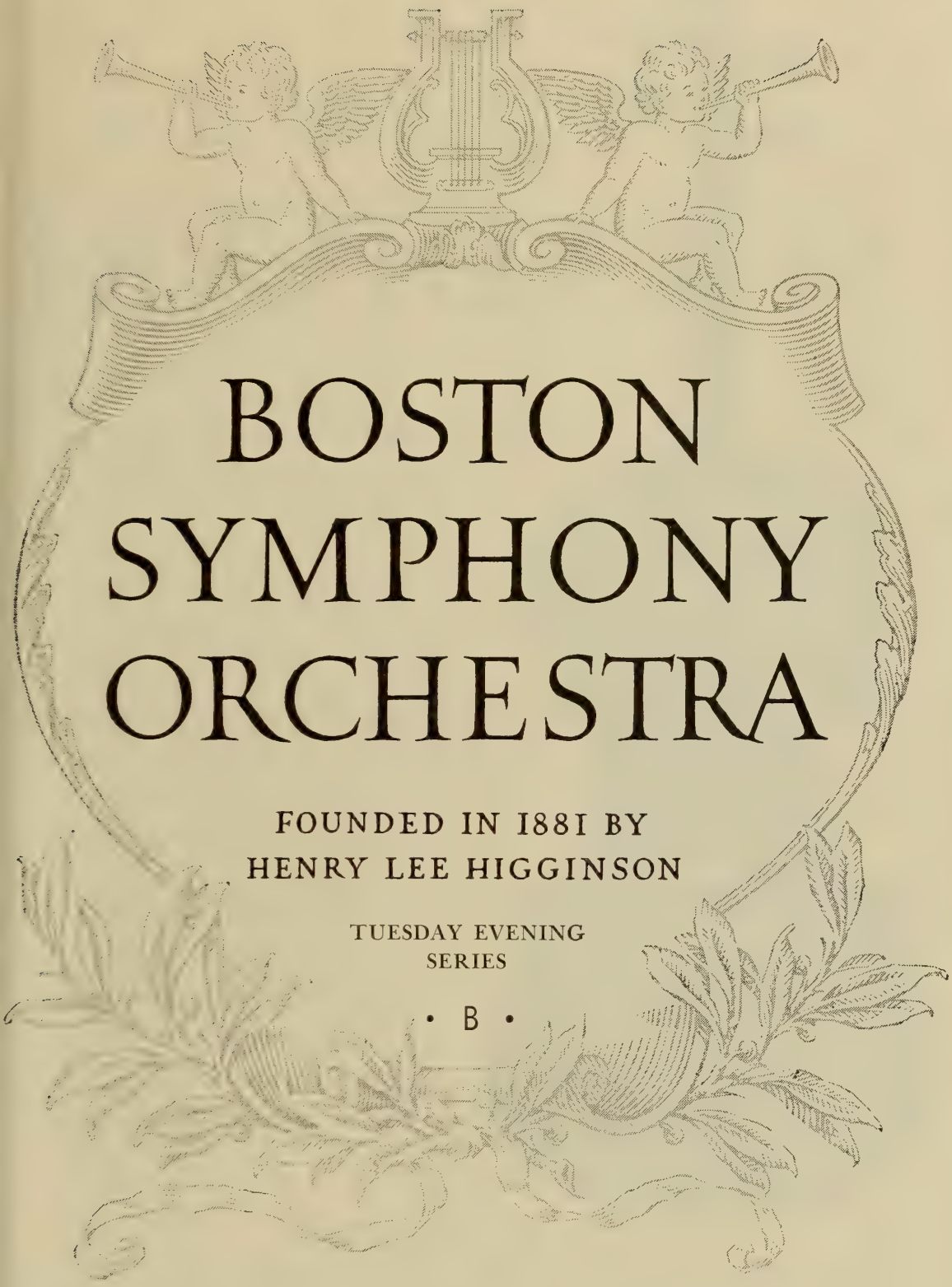
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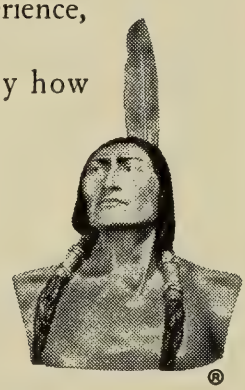


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CONTENTS

Program 9

NOTES

Brahms (Symphony in C minor, No. 1) 11

Franck (Variations Symphoniques) 24

ENTR'ACTE

Beecham — Maestro of Living (*Neville Cardus*) 26

NOTES

Ravel (Piano Concerto for the Left Hand) 50

A TOUR OF FAREWELLS

This Orchestra's first tour of the season (in Rochester, Cincinnati, Lexington (Kentucky), Detroit and Ann Arbor, October 16–22) became a succession of farewells to Charles Munch, whom the audiences were hearing for the last time as the Conductor of the Boston Symphony Orchestra. The critics reflected the general sentiment of each occasion.

"A pillar to be tied to in this day of shifting values is the Boston Symphony, which goes about its business of making great music as if this were the main and permanent concern of the human race. An audience that filled the Eastman to standing room last night seemed to agree that the idea is a good one. Music of this sort is the antidote to a lot of world problems. . . . The audience rose at the end and gave orchestra and conductor an overwhelming tribute."—Harvey Southgate, *Rochester Chronicle.*

"Conductor Charles Munch was recalled to the stage again and again at the end of the concert to receive the tumultuous applause of the audience. . . .

"Munch's farewell was expressed in a sweeping, powerful performance of Brahms' Symphony No. 1 in C minor that doubtless will be long remembered by those present."—Josef Mossman, *Detroit News.*

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On Saturday morning, October 14, the studios and much of the equipment of WGBH-FM and TV were destroyed by fire. Thanks to the immediate offer by other stations and colleagues of their quarters and technical apparatus, the television broadcasts were resumed at 8:30 Monday morning. The radio broadcasts were continued without interruption, and the Boston Symphony Orchestra concert of the same evening was broadcast as usual from the studios in Symphony Hall. It was here that the FM broadcasts started ten years ago in 1951, when WGBH came into being with the Boston Symphony Orchestra as a charter member of the new venture.

This calamity has brought a general public realization that this outstanding educational station must have a new home of its own. The Boston Symphony Orchestra, in the midst of a drive for funds for its own pressing needs, is also fully aware that the rehabilitation of WGBH is essential and urges donations to WGBH, Cambridge 42, Massachusetts.

• •

VLADO PERLEMUTER

Vlado Perlemuter is a Frenchman, born in 1904. Entering the Paris *Conservatoire* at the age of twelve, he studied piano, notably in the class of Cortot, and took a succession of prizes. He has had an active career as a teacher, principally in Paris and Lausanne. Mr. Perlemuter has served on a number of juries at international music competitions. He has played in various European countries. He is now playing for the first time in America, although he is known here by his recordings of the piano sonatas of Mozart and the piano music of Ravel.

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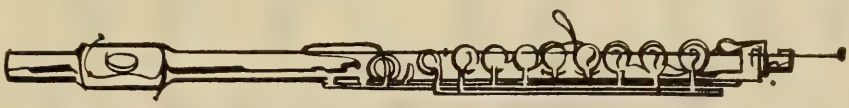
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Second Program

TUESDAY EVENING, NOVEMBER 7, *at* 8:30 *o'clock*

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

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FRANCK . . . . . Symphonic Variations for Piano and Orchestra

RAVEL . . . . . Piano Concerto for the Left Hand

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SYMPHONY IN C MINOR, No. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

IT is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him in an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that when he came forth with one he would be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought.

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The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for growth in character, artistic vision, craft. These fourteen years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training and immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete

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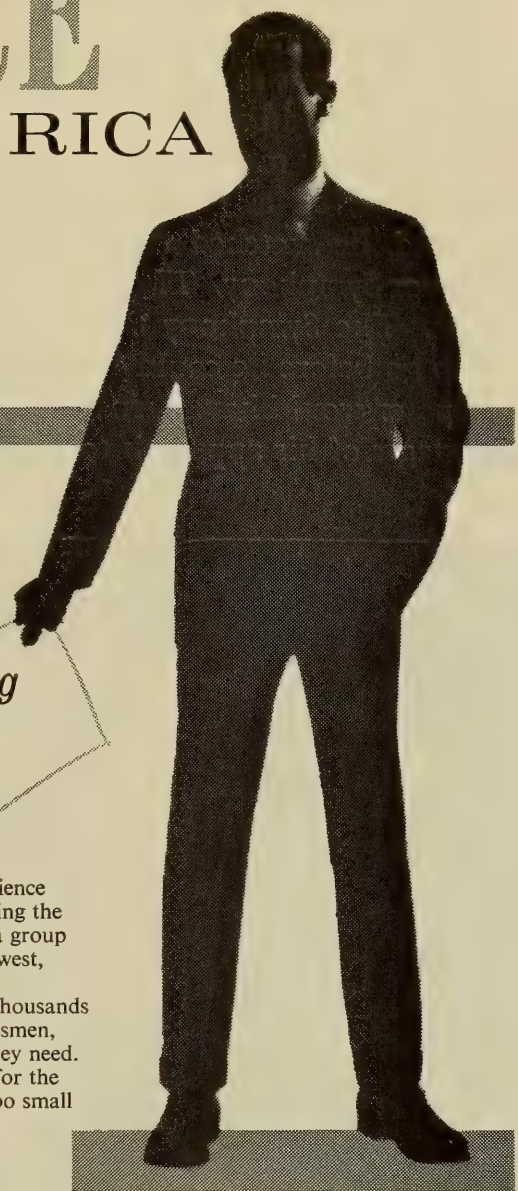


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master of orchestral writing but indicates that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit





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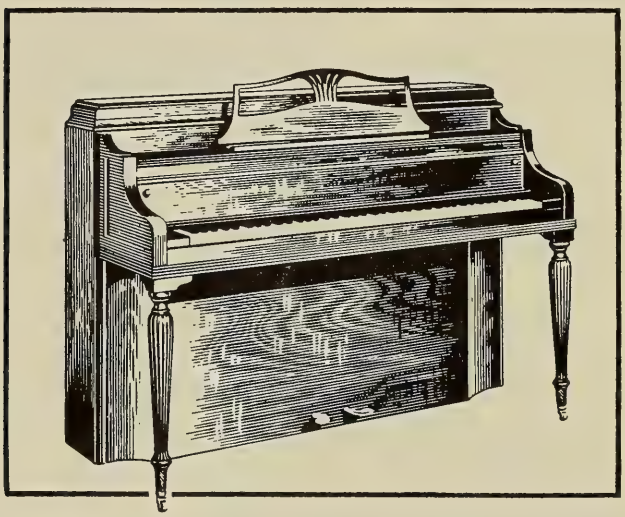
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himself. It was not until 1872 that he took up his early sketch to re-cast it and compose the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven — its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

• •

Brahms first yielded the manuscript of his Symphony to Otto Dessoff



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in Carlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Carlsruhe very likely felt honored by the distinction conferred upon them — and were in equal degree puzzled by the Symphony itself.

Brahms himself conducted the Symphony in Mannheim a few days later, and shortly afterwards in Munich, Vienna, Leipzig and Breslau. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. In Leipzig a group of resident adherents and such loyal visitors from elsewhere as Frau Schumann, Joachim, and Stockhausen gave weight to the occasion, established at a general rehearsal, and sealed by a post-concert banquet. In Vienna the work got, on the whole, good notices.

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In Munich considerable hostility was to be expected, for Munich had become a Wagnerian redoubt. Kalbeck hazards that the applause was "an expression of relief" when it had at last ended. The Symphony reached England where it was heard in Cambridge on March 8, under Joachim; London on April 16.

Brahms had by then won public esteem, having proved his choral ability with *A German Requiem,* and had enjoyed marked success with smaller works. A full-sized symphony was regarded as a real test. Many found a stumbling block in the First Symphony, and these included some of Brahms' friends, who spoke of disunity in it, and disharmony. Even Florence May, his adoring ex-pupil and biographer, wrote of "shrill, clashing dissonances" in the introduction. Levi, the conductor who had been his loyal promoter as conductor at Carlsruhe, found the middle movements out of keeping with the more weighty and solidly scored first and last. Only Hans von Bülow among the current conductors was an unqualified enthusiast. Time has long since dissolved lingering doubts and vindicated the initial judgment of the Symphony's creator. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

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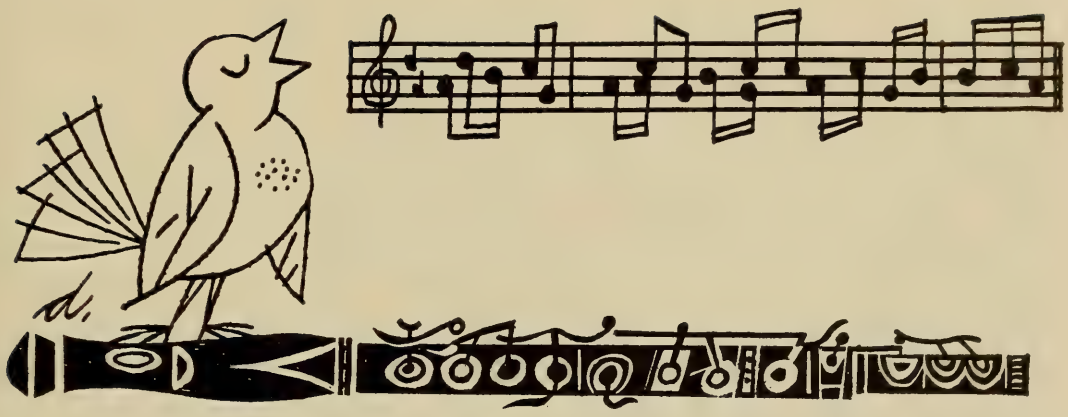
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The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8, 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying" Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony with other works of the composer in the Boston Symphony Orchestra's first year.

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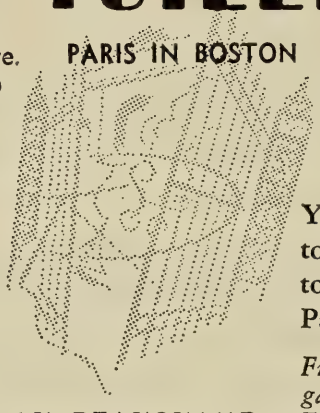
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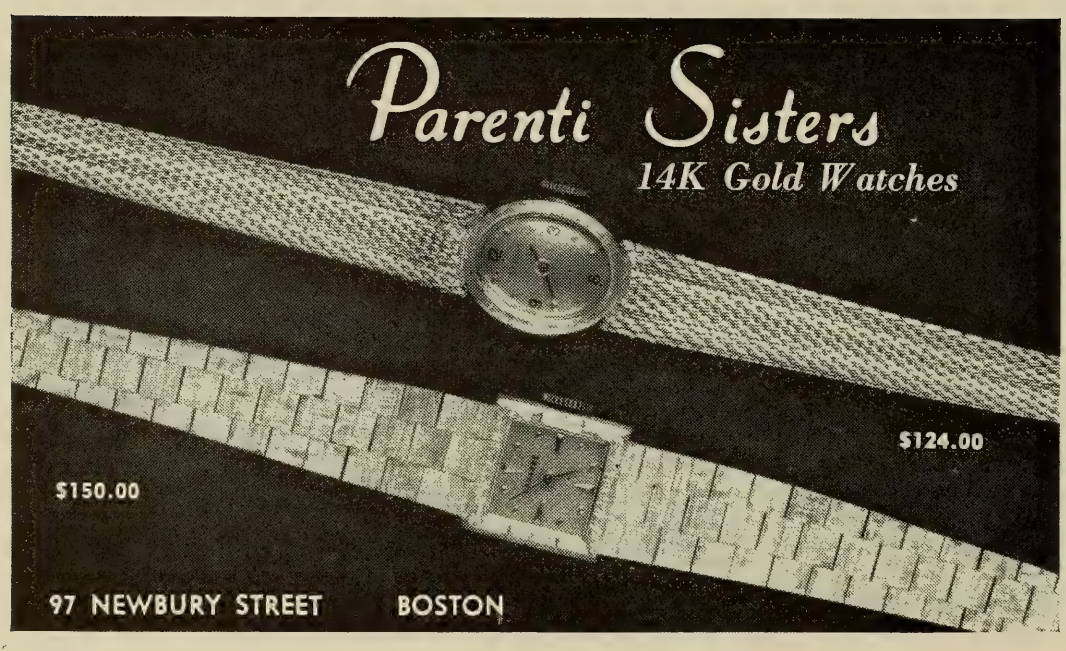


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By CÉSAR AUGUSTE FRANCK

Born in Liège, December 10, 1822; died in Paris, November 8, 1890

Franck composed his Symphonic Variations in 1885. The first performance of the work was at a concert of the *Société Nationale de la Musique* in Paris when Louis Diémer, to whom the music is dedicated, was the soloist.

The orchestration consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and strings.

THE organ, not the piano, was Franck's instrument when he composed his principal work for piano and orchestra (he had composed *Les Djinns,* a less abstract work in this form in the year previous), but Franck well understood pianistic writing. He had begun his musical career with intentions (intentions partly dictated by his father) of being a virtuoso pianist. This score is conspicuous for the masterly handling of the two mediums and their combination.

The strings open fortissimo with an aggressive theme which is answered at once by another from the piano, gentle, melodic, expressive. The contrast and opposition in character is not unlike the precedent of Beethoven in the slow movement of the Fourth Piano Concerto. The pianist's theme is varied by the addition of arpeggios and other pianistic figures. Orchestra and piano are duly reconciled and blended at last proclaiming the theme triumphantly together.

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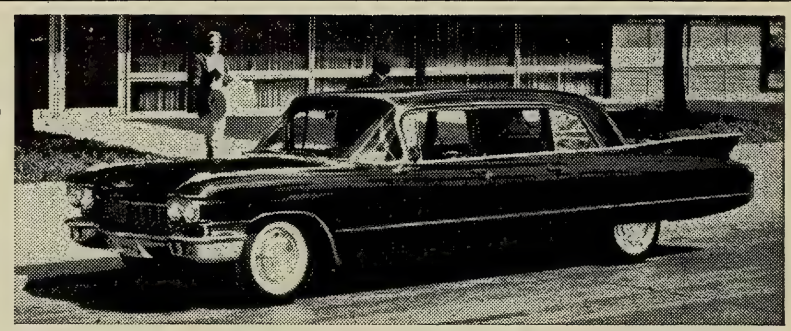
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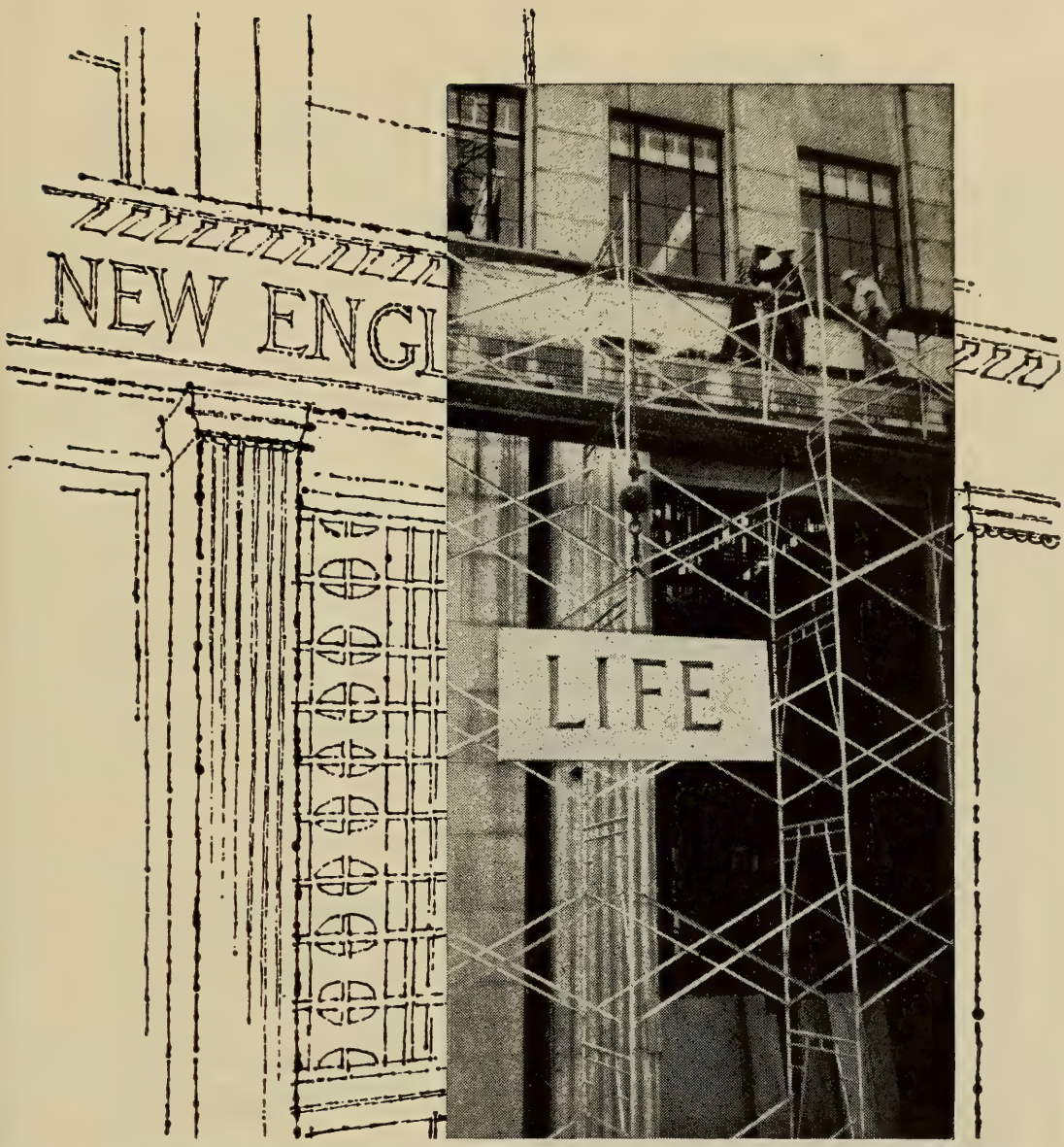
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BEECHAM – MAESTRO OF LIVING

By NEVILLE CARDUS

The English writer and critic, who knew Sir Thomas Beecham well, has put his memories of various encounters into a book published September 18, 1961, by Collins in London. A few excerpts are here re-printed from the advance publication of two chapters by the "Sunday Times" of London.

SIR THOMAS BEECHAM was a comedian. Or, as this is a term which the English associate with red-nosed buffoonery, I had better describe him as an artist in comedy.

But he was not a wit in the epigrammatic way of Oscar Wilde, with whose sayings Beecham's are often compared. Sir Thomas indulged not so much in wit as in waggery; he was not eighteenth century of manner in the least. He belonged entirely to the nineteenth century, when wit became broadened with nature into waggery, and when the aristocrat became more closely related to an English bourgeois geniality. For all his poise of behaviour, his deliberately fastidious voice and vocabulary, he remained at bottom a Lancastrian who first saw the light of life at St. Helens.



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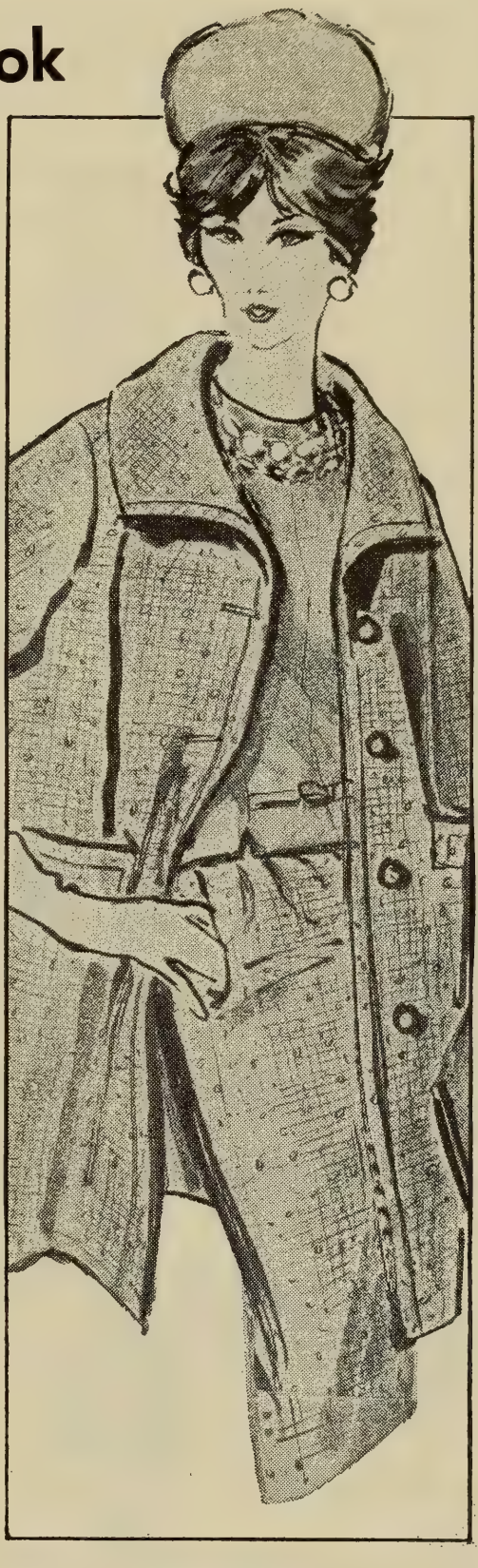
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Where did he come from — a Lancashire family enriched by the manufacture of pills. His father, I am told, spoke uninhibited Lancashire speech. But though, as I say, some Lancastrian gusto, even some hint of provincial arrogance, could often be flavoured in his interior, breaking out in moments that found him off guard of his poise — a poise made second nature by long conscious practice — Sir Thomas's image to the public had no suspicion of regional characteristics. On the contrary, he exhibited himself as the entirely sophisticated man of the world.

Only twice in all the happy hours I enjoyed his company did he talk to me of his boyhood and Beecham's Pills. "My father," he narrated, "had an ear for music. As a present to me, when I was in my late teens, he bought an electrical organ, one of the first invented. It was built into our house just outside St. Helens. When first I played on it, on a dark December night, all the lights of St. Helens were extinguished."

Then the pills — "My father," he confided, "came to me one Christmas and said, 'Look here, my lad, I've been spendin' a lot o' brass on your musical education, and now Ah wants you to help me.' " (Every year a Christmas Carol Annual was published by Beecham's Pills.) " 'Now, Tom,' continued my father, 'I want you to go through th' Annual and alter some of th' verses so as to advertise th' business, you know.' " "So," Sir Thomas told me, "I retired into my study and, after some meditation, I produced the following:



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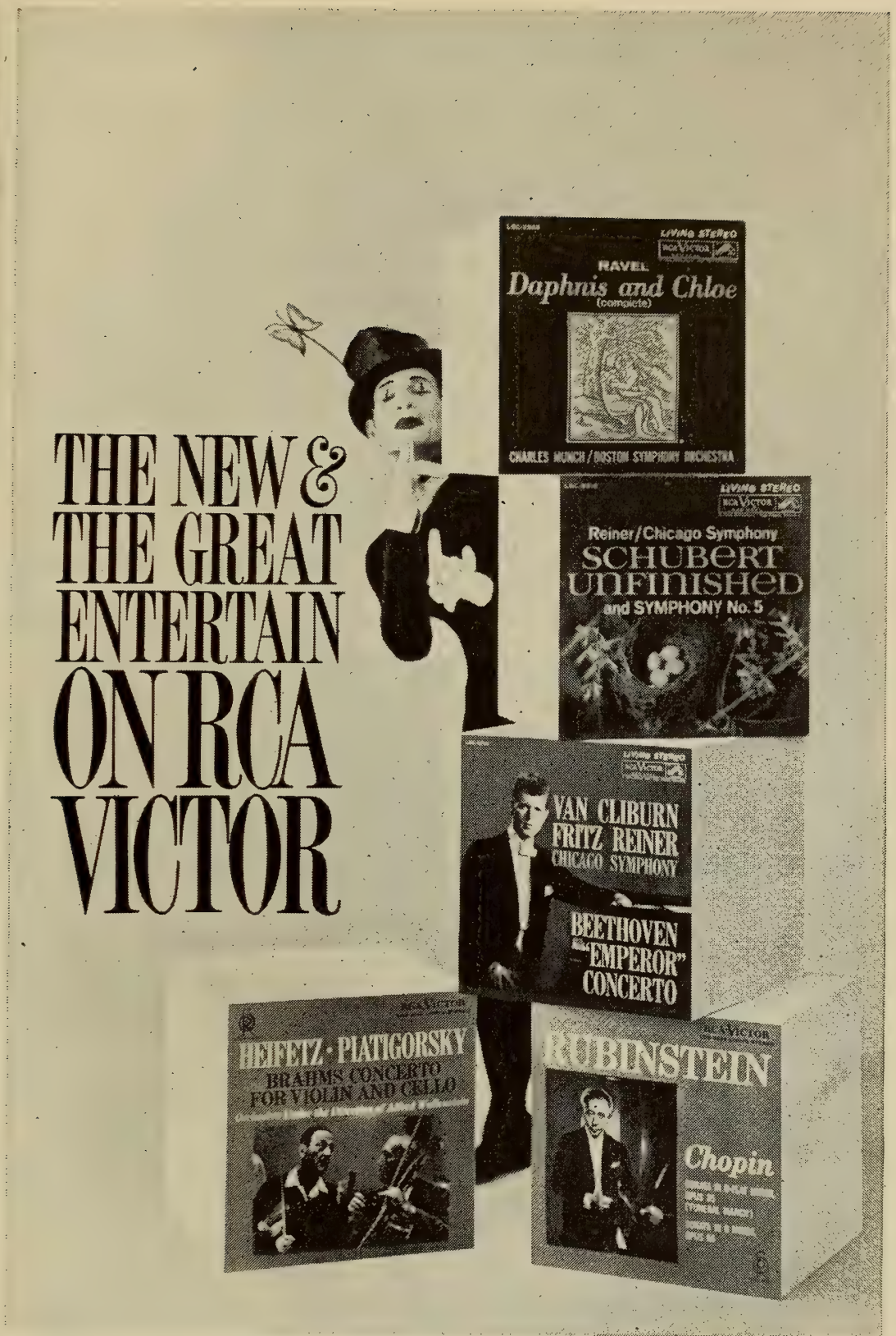
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• •

At times I suspected that he erected a façade to hide from the world an uncertain Beecham, a Beecham afflicted with a feeling of inferiority, of some frustration in himself. He would admit no shortcoming in his mental and musical equipment. I never heard him express disappointment with his own share in a concert or opera performance. Occasionally his conducting was as slapdash as well could be; to such a level of unconscious bluff on the rostrum could he descend that often I have blushed for him.

In all the countless hours I spent with him, nobody else present, I never heard him refer to religion. Women he referred to once, saying that none was worth the loss of a night's sleep.

He was allergic to anything German. "How can you read Goethe?"

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he would ask. "He was a colossal and conceited bore, and something of a dabbler." (He, by the way, knew little German.) Heine, of course, appealed to him, good translation or bad. "He was a Jew, therefore not even the German language could get in the way of his wit."

Whenever I drew his attention to Goethe's love poems he would really let himself go. "A literary affectation. Goethe ran away from sex; he was a spinster."

German music he pretended to belittle; but at the bottom of his heart he respected it. Bach was one of his pet aversions. "Too much counter-point — moreover, Protestant counter-point." "And Wagner . . . ?" "A genius, no doubt; but too often excessively theatrical and emotional. 'Lohengrin' was his only stylish work — the Germans have no idea of style." "But what about 'Meistersinger'?" The fugue in the overture, he said, was the crudest example of that always dreary form of music, the crudest example in existence. On the whole he admitted the broad humanity of "Meistersinger," adding that whenever he conducted this opera he needed for the time being to forget Mozart's "Figaro" and the "Falstaff" of Verdi.

He delighted in French lyric opera. "I would give the whole of Bach's Brandenburg concertos for Massenet's 'Manon' and would think I had vastly profited by the exchange. Bach composed in only two

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tempi – quick and slow. Bach's music is associated in Protestant countries with Biblical texts, which are sacrosanct. . . .

"Vaughan Williams? I very much like his 'Fantasia on a Theme of Tallis.' Unfortunately, in his compositions published subsequently to the 'Fantasia on a Theme of Tallis' he omitted to take the precaution of including a theme by Tallis."

So he would go on, outrageously, sometimes foolishly, yet the humour twinkled so much in his eyes and in the twitching of nose and beard that all acerbity was thawed. Often there was a grain of sense in his chaff. His judgment of a Bruckner symphony, facetious on the surface, went straight to the point of Bruckner's want of organising and occasional inability to develop and organise a movement. "In the first movement I took note of a dozen pregnancies – and half a dozen miscarriages."

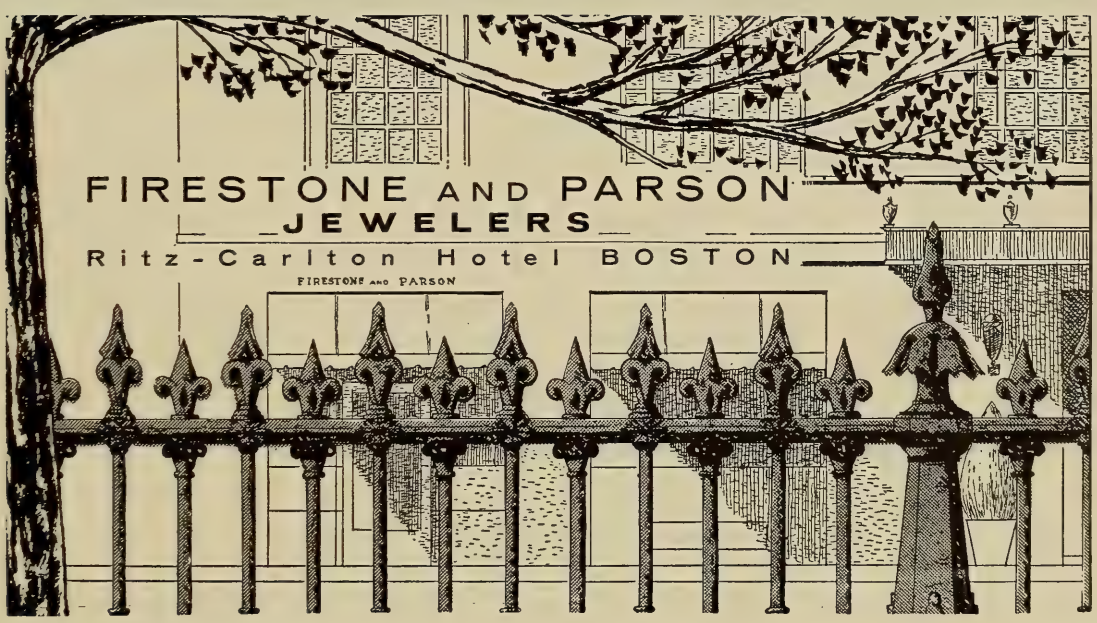
He took delight in maltreating a composition he didn't like. On one occasion he found himself obliged to conduct the "Pastoral" symphony of Vaughan Williams. Morever he was audacious enough to rehearse the symphony without score. He just "followed" the players.

The symphony ends with an orchestral descent to near silence, then a soprano sings the final cadence. Sir Thomas, after waiting until the

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voice died away, waiting with a superb show of impatience, turned to the first violins and made an imperious down-beat. No instrumentalist, of course, produced a sound. "Why don't you play?" asked Sir Thomas. Quite a number of people were present at this rehearsal, so the first violin, wishing to save Sir Thomas's face, whispered, "There's nothing else to play, Sir Thomas." "Nothing else to play?" queried Sir Thomas in a loud unashamed voice, audible throughout the hall — "thank God!"

• •

He accepted an invitation in 1928 to conduct the New York Philharmonic. This magnificent orchestra was then in charge of Toscanini; and the Maestro at the time was far away in Italy. Beecham was called in as a temporary substitute. After his first rehearsal with the New York players, he was taken to lunch by the orchestra's committee — large opulent men crinkling with dollar notes and aromatic with enormous cigars. They asked Sir Thomas to give his opinion of the Philharmonic.

"They are quite incredibly good," he said, flavouring his Havana; "their technical command is abnormal . . . I have rehearsed Rimsky-Korsakov's 'Scheherazade' this morning. The woodwinds and horns executed the most difficult arabesques like Kreisler on his violin. Really wonderful." Now the menacing pause. "But for all this dexterity of

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techniques, I found the players extraordinarily insensitive interpretatively. No idea of an alluring phrase. . . ." Another pause, then — "Tell me, who has been conducting your orchestra lately?"

After a slapdash concert on the pier at Bournemouth, when he seemed determined to drive the fifth symphony of Beethoven into the sea, there to be drowned beyond all hope that the body would ever be recovered, he entertained a number of friends in his suite . (If he were staying only for a night he would insist on a suite.) During this midnight repast the conversation got on to the subject of conductors.

"Toscanini?" asked Sir Thomas, "what do I think of Toscanini? A glorified Italian bandmaster! Have you ever heard the lively band competitions in Paris? Toscanini would have found his métier there. . . . Much is made of the fact that he always conducts without a score. There is, by the way, at least one other conductor who doesn't use a score. But Toscanini is so short-sighted that he wouldn't be able to use a score. . . . Though it is generally known that Toscanini invariably conducts from memory, and though it is generally known that he is half-blind, nobody apparently is aware that also he is stone-deaf. Hence his performances — waiter, bring another bottle of Bollinger."

A pretty girl nervously put forward the name of Bruno Walter.

"Bruno Walter? Malodorous, my dear." He had a good word to say of Furtwängler, whom he invited to conduct "Tristan und Isolde" at

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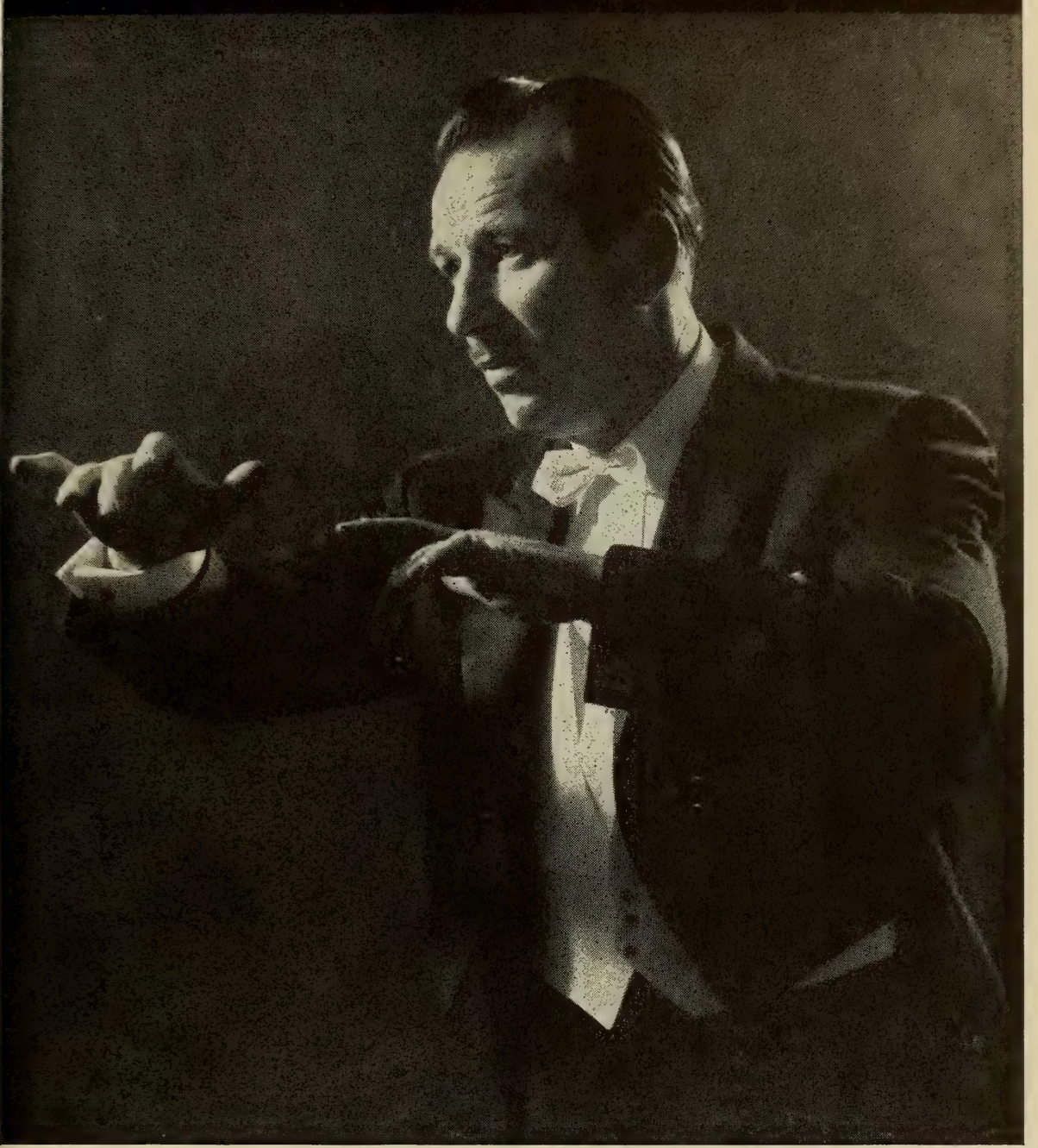
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Covent Garden. But when I stated, in my notice of the performance, that Furtwängler's interpretation of the opera was the best heard in London in many long years, Sir Thomas withdrew my tickets to Covent Garden. He himself had conducted "Tristan" there.

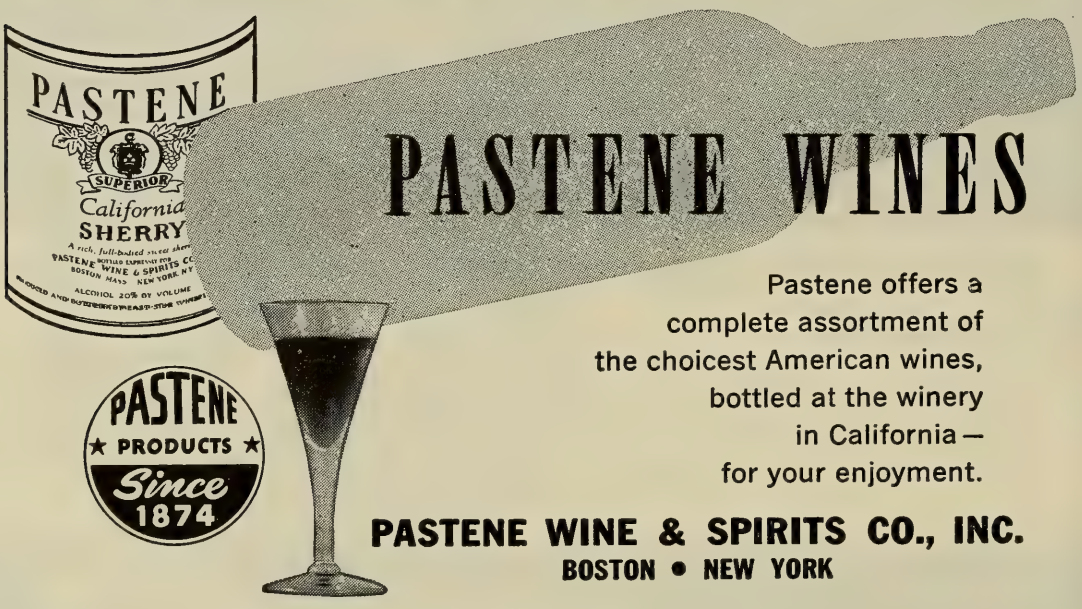
• •

Persiflage, no doubt, but he really disliked Toscanini's conducting in the Maestro's last period. He never heard Mahler.

I often found a difficulty distinguishing between Beecham the virtuoso conversationalist and Beecham truly expressing himself. To my bewilderment he one day contradicted a well-known English musician regarding Handel. After the well-known musician had left us, I temerariously challenged Sir Thomas: "Everything he said agreed with everything I have heard *you* say about Handel." "Maybe," sniffed Sir Thomas, "but did you expect me to agree with a nit-wit like that old bore?"

To describe Sir Thomas occasionally as untruthful would be crude. He took his conversational cue from the scene, from the people to whom he was talking — like a great actor following a "script." When he told me that Puccini had assured him that only he, Sir Thomas — and not Toscanini — conducted "La Bohème" entirely to his, Puccini's,

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satisfaction, he somehow believed it all for the time being. (Besides, every composer dishes out the same sort of praise to whichever conductor is presenting his music to the public.)

He drew me up his garden path when we were talking of Benjamin Britten.

"What do you think of his 'Rape of Lucretia'?" he asked. I admired it very much, I told him. "Yes," and his eyes turned inward, "he uses a twelve-piece orchestra in 'The Rape,' doesn't he?"

A pause and then, "When I was a young bachelor in London I would sometimes wander in the purlieus of the Tottenham Court Road on summer evenings inspecting the windows of the furniture shops, hoping to get some insight into the way the poor live. And I would see cardboard signs advertising a six-piece or a twelve-piece suite, at such and such price, all obtainable on the hire-system. And today, God help us, we have lived to hear an opera with a twelve-piece orchestra — obtainable on the hire-system of an Arts Council!"

Still, he admitted, under cross-examination, that Britten had talent — "the only English composer worth while that has emanated from one of our colleges of music."

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and unconditionally, he was not exactly a popular figure. "Why doesn't he pay his income tax?" the British people asked not knowing the complications of his financial position. "Why doesn't he live with Lady Beecham?" — (his first wife).

At about this time he walked to the conductor's desk at a concert in Birmingham in complete silence. He bowed to the audience. Not a handclap, not a sound. Whereupon he turned to the orchestra. "Let us pray," he said.

For three or four years, dating from 1920, Sir Thomas was lost to to music while he gave the whole of his time to a clearing up of the muddle of the Covent Garden Estate. His father had been persuaded to buy up this estate with the idea of floating a public company.

In time Sir Thomas emerged from this financial labyrinth more or less successfully. Like his old friend Ernest Newman, he had an acute and well-informed brain for figures. None the less he gave his accountant, the cleverest in London, many a headache. This accountant took home with him all the papers and statistics dealing with the Covent Garden Estate and, sustained by black coffee, worked on them all night. Next morning he spoke to Sir Thomas over the telephone. "Sir Thomas," he said, "I've been going into your affairs until the crack of dawn, and now I'd like you to enlighten me on a most crucial point

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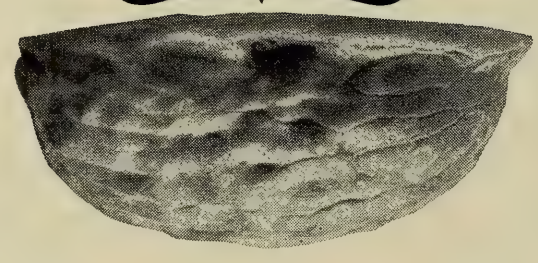


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The case went into Chancery, where the fact emerged that Sir Thomas had spent a large, not to say a vast, part of his private income on music, "And what was the good of that?" asked the judge.

• •

It was in Australia that I first got to know Sir Thomas as a friend should know a friend, by daily communion. He voyaged there in 1940, and I had been invited by Sir Keith Murdoch to join the staff of the *Herald* in Melbourne, mainly to write for his paper on Sir Thomas's concerts.

This was his first and only visit to Australia, and he took possession at once. In the hotel he had waiters, pageboys and the manager himself running around like lackeys.

He was invited to give a radio interview on the night of his arrival, myself the interviewer. I asked him to rehearse with me. He had not talked on the air before; nevertheless, he declined to rehearse. "I prefer in these matters to improvise. Just you say a word or two, put any question you like to me, to start me off. After all, my dear fellow, listeners will want to hear me, not you. . . ." So we went on the air without script, without preparation at all.

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I began by asking: "Now, Sir Thomas, you are about to conduct orchestras entirely strange to you. Tell me, do you agree with the old saying that there are no good or bad professional orchestras, only good and bad conductors?"

I breathed with relief; I could, I imagined, now sit back and be entertained, in common with all listening Australia, by half an hour of Sir Thomas. . . .

The fact is that for once in a lifetime he dried up. After half a minute's silence — an eternity in time measured by radio — he snapped back at me, "What precisely do you mean?"

Completely stunned, I repeated the question, adding by way of variation . . . "only good and bad conductors — I believe it was von Bülow who said it." "Did he really?" responded Sir Thomas, sceptically, relapsing once more into sterile silence. Sweating heavily, I heaved the creaking wheel round again. "Do you intend to conduct much Mozart?" "Whether I shall conduct, to use your phrase, much Mozart, depends on the condition of the orchestras here — about which you have given me no information whatsoever."

Somehow we temporised through half an hour of disconnected dialogue. I remember that he told me — and at the same time countless invisible listeners — that I was talking too much. "Listeners want to hear me — not you. Please don't interrupt."

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At the end of the broadcast, as we were leaving the studio, he took me by the arm in his most friendly benevolent way and said, "There now — what did I tell you? All talks over the air should be impromptu — unrehearsed." Next day I was asked by not a few friends, "Were you and Sir Thomas a little 'tight' last night? You certainly both sounded like it."

• •

Often he gave me the impression that he was not so much the "possessed" artist in music as the connoisseur, collecting composers as he collected his furniture and plate. He fondled music, handled it carefully and dotingly — unless it was of the sort that protested too much, assaulted fastidiousness of taste and sensitivity. "Mahler? Wagner? Bruckner?" he would say, cross-examining me. "They are not civilised. Mahler exposes his self-pity; Wagner, though a tremendous genius, gorged music, like a German who overeats. And Bruckner was a hobbledehoy who had no style at all. All three of them knew nothing about poise or modesty. Even Beethoven thumped the tub; the Ninth symphony was composed by a kind of Mr. Gladstone of music.

All that doesn't imply that he was at all short of masculinity, red

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corpuscles. He could ride roughshod over his dislikes, people or compositions. Given the impulse from the right source, his musical energy (his physical energy too!) concentrated into artistic and proportionate shapes. His interpretation of the "Requiem Mass" of Berlioz has seldom been equalled for emotional intensity and sure-minded control of the outlines. His temperament and intelligence responded more readily to Latin than to German stimulations, æsthetic or other.

He was not, as I say, like or admired by everybody while he was the spruce, disdainful Mr. Thomas Beecham. He was suspected of Dandyism and, in fact, he was the last of the Dandies. He kept audiences waiting at his concerts. In those years his manners at a symphony concert did not appeal to the taste of the Establishment of British music.

Moreover, he was suspected of "amateurism"—long before Toscanini actually called him an "amateur." A complex character! — Falstaff, Puck and Malvolio all mixed up, each likely to overwhelm the others. Witty, then waggish; supercilious, then genial, kindly, and sometimes cruel; an artist in affectation yet somehow always himself. Lancashire in his bones, yet a man of the world.

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At one time in Sir Thomas's career certain of his critics argued that he was unable to create a school or an influence of lasting use, tangible enough to be handed down. His activities in opera were brilliant but evanescent. There is no evidence today at Covent Garden that he was once director there. He reorganised the London Symphony Orchestra — and left it. He formed the London Philharmonic Orchestra — and left it.

His last and happily abiding instrumental "creation" was the Royal Philharmonic Orchestra, which to the end of his days he maintained was "the finest extant."

But he was himself his most finished, unique and most thoroughly-rehearsed production. He enlarged is personality continually. Not always, as we have seen, was he the Sir Thomas who, in his last years,

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Mozart: Concerto No. 4, in D major
Chausson: Poème
Achron: Hebrew Melody
Paganini–Elman: Caprice No. 24

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became an admired and loved institution. When he was dapper middle-aged Mr. Beecham he seemed in the eyes (and ears) of many people a personification *in excelsis* of the Bounder. In time he presented himself as Sir Thomas, G.O.M. In the fullness of his years he was best savoured in private with a few friends, the light winking on the wine glasses' brims. The smoke of his cigar, a sort of materialisation of his fancifulness, visible shapes of his wit, curled on the intimate air of the elegant room in which we sat, lost to measurable time.

He was one of those casually masterful men, flavourers of life, whom we cannot imagine overtaken and put down by death, that most repetitive of bores. At my last meeting with him, a Sunday night not long ago in his suite, he calmly planned his next decade or so, casting a very wide and loose net.

He would go here and there; he would conduct eighteenth-century music of a very select order; he would buy a house in France — "the only civilised place left on the face of the earth"; he would conduct very few operas — "no singers today, my dear fellow. They all require

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microphones." He would collect precious plate and antique furniture. Life, he was beginning to realise, begins at seventy – "in fact, the first seventy years are the worst."

On his seventieth birthday he was entertained to lunch by a great host of his admirers. Cables from distinguished persons arrived from all parts of the world. To reverberating applause the chairman read them out. "Congratulations," "Greetings" – from Strauss, Stravinsky, Hindemith, and so on; then, finally, from Sibelius. And as the cheering died down Sir Thomas looked up to the chairman from his place at the table and asked, with a slightly pained expression on his face, "Nothing from Mozart?"

Now he lies still and anonymous in Woking cemetery. Woking? Why not Westminster Abbey?

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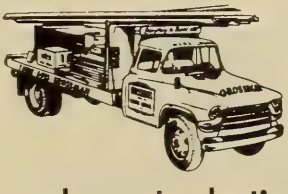
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PIANO CONCERTO FOR THE LEFT HAND

By Joseph Maurice Ravel

Born in Ciboure, Basses Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Composed in 1931, Ravel's Piano Concerto for the Left Hand was first performed on January 6, 1932, in Vienna. Paul Wittgenstein, the one-armed pianist who commissioned the work, was the soloist in this and subsequent performances in other cities including Paris on January 17, 1933, when the composer conducted. Again Mr. Wittgenstein played the part in the first American performance, which was by the Boston Symphony Orchestra on November 9, 1934. This Orchestra introduced the Concerto in New York on the seventeenth of the same month. The Concerto was repeated on November 12, 1937, and on this occasion the soloist was Jacques Février.* This pianist performed the work in Paris on March 19 of that season when Charles Munch conducted. It was performed in the Friday–Saturday series on November 11–12, 1960, when Monique Haas was the soloist.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, triangle, tambourine, cymbals, large drum, wood block, tam-tam, timpani, harp, piano solo, and strings.

Ravel was at work upon his Piano Concerto in G when he was asked by the Austrian pianist Paul Wittgenstein to compose a concerto for the left hand alone. Paul Wittgenstein, born in Vienna in 1887,

* Jacques Février is the son of the Parisian composer, Henri Février.

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a promising pianist and a pupil of Leschetizky, lost his right arm at the Russian front in World War I. After the war he continued his career and, lacking a sufficient repertory, commissioned music from Joseph Labor (his teacher), Richard Strauss, Korngold, Ravel, Prokofieff, Hindemith, Britten, and others for left hand alone or with orchestra.

Ravel, who habitually composed with prolonged and painstaking care and who gave much of his time to his Concerto in G, began and completed the Concerto for Left Hand within a year and with little interruption. He wrote to his friend and colleague, M. D. Calvocoressi:

"Planning the two piano concertos simultaneously was an interesting experience. The one in which I shall appear as the interpreter is a Concerto in the truest sense of the word: I mean that it is written very much in the same spirit as those of Mozart and Saint-Saëns. The music of a Concerto should, in my opinion, be light-hearted and brilliant, and not aim at profundity or at dramatic effects. It has been said of certain great classics that their Concertos were written not 'for,' but 'against' the piano. I heartily agree. I had intended to entitle this Concerto *'Divertissement.'* Then it occurred to me that there was no need to do so, because the very title 'Concerto' should be sufficiently clear.

"The Concerto for left hand alone is very different. It contains many jazz effects, and the writing is not so light. In a work of this

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kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands. For the same reason, I resorted to a style that is much nearer to that of the more solemn kind of traditional Concerto. A special feature is that after a first section in this traditional style, a sudden change occurs and the jazz music begins. Only later does it become manifest that the jazz music is built on the same theme as the opening part."

Later he wrote to another friend:

"The time is flying . . . I have just finished correcting the orchestration for the Concerto for the left hand. Thus I have only two months and a half left to finish the other – it's terrifying to think about it. I don't sleep more than six hours, usually less. My only distraction is *walking* [the English word] between seven and eight before dinner. Now I am going to lose another two days on account of a concert at the Conservatory, where I have to conduct *Boléro* and accompany *Les Madécasses*."

There was a definite falling out between soloist and composer on the eve of the first performance in Vienna, Wittgenstein being naturally



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interested in a full part for himself, and Ravel being characteristically jealous about the slightest alteration in one of his scores. Victor Seroff writes in his life of Ravel:

"To Ravel, who was extremely meticulous about every tempo and dynamic marking in his works, a deliberate alteration in a score was a major calamity. No wonder he hit the ceiling. And it took all of Mme. Marguerite Long's tact and diplomacy to avert an open break between the two musicians. The bone of contention, Paul Wittgenstein told me, was a section about two pages long in the middle part where he as a performer believed it would gain in dramatic effect if he played the theme, instead of the orchestra, as Ravel had indicated. 'It ruins the concerto,' Ravel told him and today Wittgenstein admits that Ravel was right. But the small fracas gave vent to rumors and gossip from which the Austrian pianist suffered unduly.

"It has not only been said and repeated but also has appeared in print that Mr. Wittgenstein made changes in the Concerto because of his inability to cope with its difficulties. Contrary to what has so often been said, that this work demands a colossal technique on the part of the performer, the Concerto is actually so well written for the left hand that it should present no difficulty whatsoever to most concertizing virtuosos. Mr. Wittgenstein has performed much harder compositions: the two Strauss Concertos written for him would suffice as an

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example. The reasons for the malicious distortion of the facts about his first performances of the Concerto both in France and in this country still remain baffling."

A "distortion of the facts" is made by Sergei Prokofieff in his autobiography, but surely through misinformation and not with malicious intent. Prokofieff accepted a similar commission in 1931. The result, which he has numbered as his Fourth Piano Concerto, is now available for performance. Prokofieff wrote: "I sent Wittgenstein my concerto and received this answer: 'Thank you for the concerto, but I do not understand a single note and I shall not play it.' And so this concerto has never been performed. I have not formed any definite opinion about it myself: sometimes I like it, sometimes I do not. I intend to write a two-hand version of it some time."*

Mr. Wittgenstein writes that his relations with Prokofieff were at all times entirely cordial. "I wrote to him that I did not understand it [the Concerto] and that it is a principle of mine only to play music which I feel that I understand; or else I would have the feeling of being a parrot who learns words by heart without understanding them."

Ravel's Concerto is short; its parts are combined into one movement (Lento; andante; allegro; tempo primo).

Ravel, with his characteristic craft for effect, reveals bit by bit the circumscribed possibilities of his soloist, withholding for a considerable

* This intention was never realized. But the Concerto was posthumously performed in Berlin, September 5, 1956. A recording, made in Russia, has been released by "Artia."

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time the blending of piano and orchestra. The orchestra alone (lento) first makes a complete exposition; the principal theme first stated by the contra-bassoon is taken up by the other wood winds, the brass, and finally the violins. There follows a cadenza in which the pianist gives out the theme to a setting of chord chains, arpeggios, pedal notes, and chromatic scales. The orchestra and the piano are heard alternately, but are not really joined until a short andante, when the piano supports the melody as sung by the English horn. An allegro in 6/8 rhythm follows in which the piano in turn takes up the theme (a sort of tarantella) quasi *"spiccato,"* against light and staccato chords in the orchestra. At last, soloist and orchestra are closely intermingled, with alternate emphasis. There is a return of the initial subject and tempo, the orchestra now rising to its fullest power in a large climax. There immediately follows a final cadenza in which the utmost is exacted of five fingers. Over wide arpeggios is superimposed the principal theme which must be played, by necessity, with the thumb and second finger (Henry Prunières, listening to the first Parisian performance, could hardly believe that two hands were not playing – at times he could imagine four). There is a concerted conclusion.

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Subscribers' Exhibition

The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place from November 24 through December 9.

Paintings should be delivered to Symphony Hall on Thursday, November 16 or Friday, November 17 Application blanks may be had at the Friends' Office, or in the evenings at the Box Office. Applications must be submitted by Friday, November 17.

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The following series of concerts by the Boston Symphony Orchestra are broadcast live by radio and television stations as indicated:

Friday Afternoon Series (Symphony Hall)

WGBH-FM	(Boston)	89.7 mc.	2:10 p.m.
WAMC-FM	(Albany)	90.3 mc.	2:10 p.m.
WFCR-FM	(Springfield)	88.5 mc.	2:10 p.m.

Saturday Evening Series (Symphony Hall)

WCRB-AM	(Boston)	1330 kc.	8:30 p.m.
-FM	(Boston)	102.5 mc.	
WGBH-FM	(Boston)	89.7 mc.	8:30 p.m.
WFCR-FM	(Springfield)	88.5 mc.	8:30 p.m.

Tuesday Evening Series (Sanders Theatre)

WGBH-TV	(Boston)	Channel 2	8:30 p.m.
WENH-TV	(Durham, N. H.)	Channel 11	8:30 p.m.
WCCB-TV	(Augusta)	Channel 12	8:30 p.m.
WGBH-FM	(Boston)	89.7 mc.	8:30 p.m.
WFCR-FM	(Springfield)	88.5 mc.	8:30 p.m.
WAMC-FM	(Albany)	90.3 mc.	8:30 p.m.

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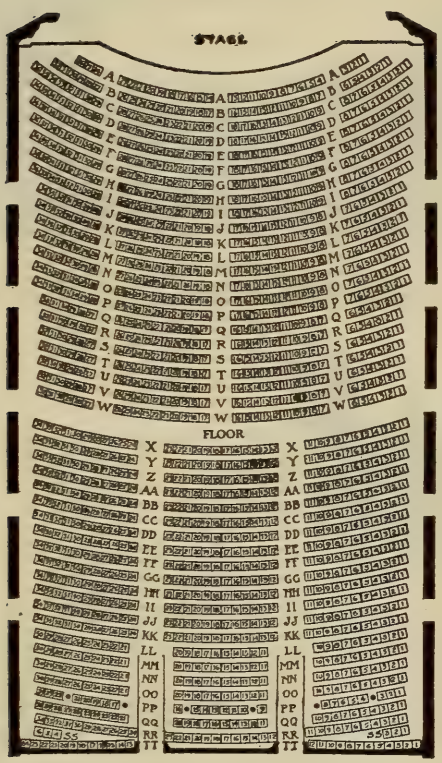
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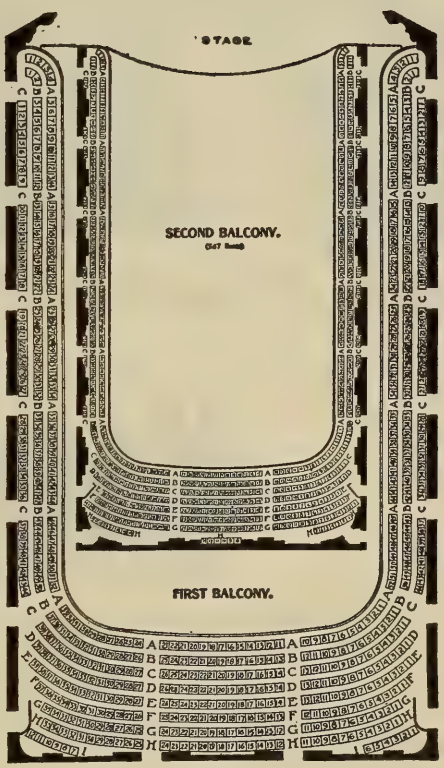
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JANUARY 30

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RUDOLF SERKIN, *Piano*

MARCH 6
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29–30	Boston	(Fri.-Sat. I)

OCTOBER

2	Springfield	
3	Boston	(Tues. A)
6–7	Boston	(Fri.-Sat. II)
8	Boston	(Sun. a)
10	Providence	(I)
12	Boston	(Rehearsal I)
13–14	Boston	(Fri.-Sat. III)
16	Rochester	
17	Cincinnati	
18	Lexington	
19	Columbus	
20	Detroit	
21	Ann Arbor	
22	Ann Arbor	
24	Boston	(UNESCO)
27–28	Boston	(Fri.-Sat. IV)
31	Cambridge	(I)

NOVEMBER

2	Boston	(Rehearsal II)
3–4	Boston	(Fri.-Sat. V)
6	Boston	(Mon. I)
7	Boston	(Tues. B)
10–11	Boston	(Fri.-Sat. VI)
13	Storrs	
14	New Haven	
15	New York	(Wed. I)
16	Washington	
17	Brooklyn	(I)
18	New York	(Sat. I)
21	Cambridge	(II)
24–25	Boston	(Fri.-Sat. VII)
26	Worcester	
28	Providence	(II)

DECEMBER

1–2	Boston	(Fri.-Sat. VIII)
3	Boston	(Sun. b)
5	Boston	(Tues. C)
7	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. IX)
12	Hartford	
13	New York	(Wed. II)
14	Englewood	
15	Brooklyn	(II)
16	New York	(Sat. II)
18	Boston	(Mon. II)
19	Providence	(III)
29–30	Boston	(Fri.-Sat. X)*

JANUARY

2	Boston	(Tues. D)*
4	Boston	(Rehearsal IV)
5–6	Boston	(Fri.-Sat. XI)
7	Boston	(Sun. c)
9	Cambridge	(III)

* Chamber orchestra concerts

JANUARY (*continued*)

11	Boston	(Rehearsal V)
12–13	Boston	(Fri.-Sat. XII)
15	Boston	(Mon. III)
16	Boston	(Tues. E)
19–20	Boston	(Fri.-Sat. XIII)
23	New London	
24	New York	(Wed. III)
25	Baltimore	
26	Brooklyn	(III)
27	New York	(Sat. III)
30	Boston	(Tues. F)

FEBRUARY

2–3	Boston	(Fri.-Sat. XIV)
4	Boston	(Sun. d)
6	Providence	(IV)
8	Boston	(Rehearsal VI)
9–10	Boston	(Fri.-Sat. XV)
12	Boston	(Mon. IV)
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15	Boston	(Rehearsal VII)
16–17	Boston	(Fri.-Sat. XVI)
19	Hartford	
20	New Haven	
21	New York	(Wed. IV)
22	New Brunswick	
23	Brooklyn	(IV)
24	New York	(Sat. IV)
27	Cambridge	(IV)

MARCH

2–3	Boston	(Fri.-Sat. XVII)
4	Boston	(Sun. e)
6	Boston	(Tues. H)
8	Boston	(Rehearsal VIII)
9–10	Boston	(Fri.-Sat. XVIII)
16–17	Boston	(Fri.-Sat. XIX)
19	Boston	(Mon. V)
20	Boston	(Tues. I)
23–24	Boston	(Fri.-Sat. XX)
25	Boston	(Sun. f)
27	Cambridge	(V)
29	Boston	(Rehearsal IX)
30–31	Boston	(Fri.-Sat. XXI)

APRIL

3	Princeton	
4	New York	(Wed. V)
5	Washington	
6	Brooklyn	(V)
7	New York	(Sat. V)
10	Providence	(V)
13–14	Boston	(Fri.-Sat. XXII)
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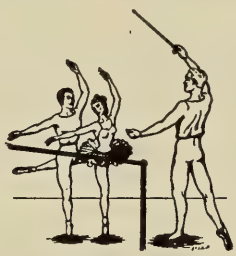
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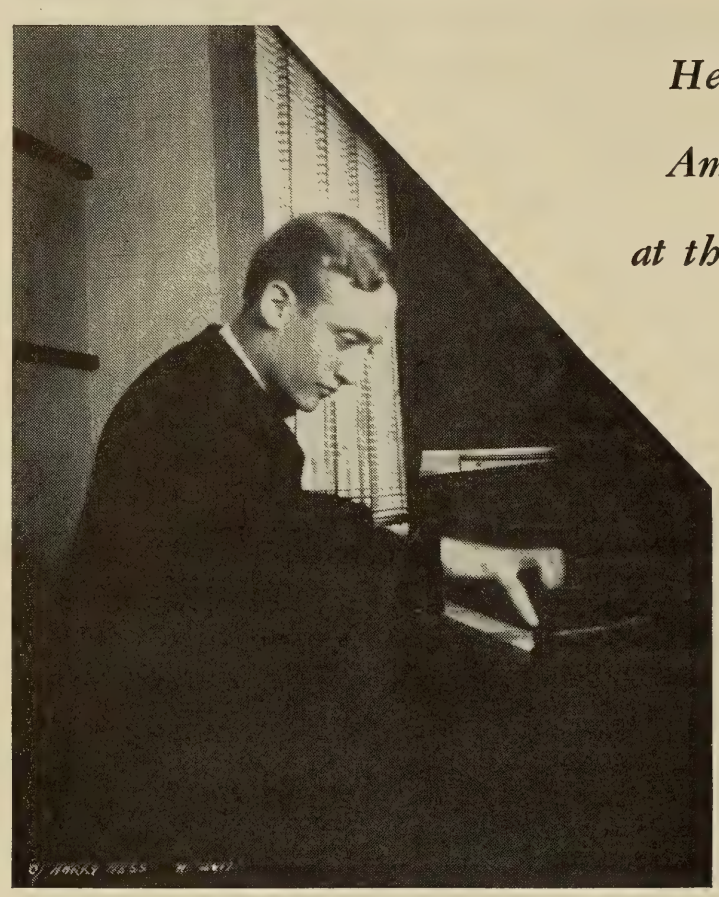
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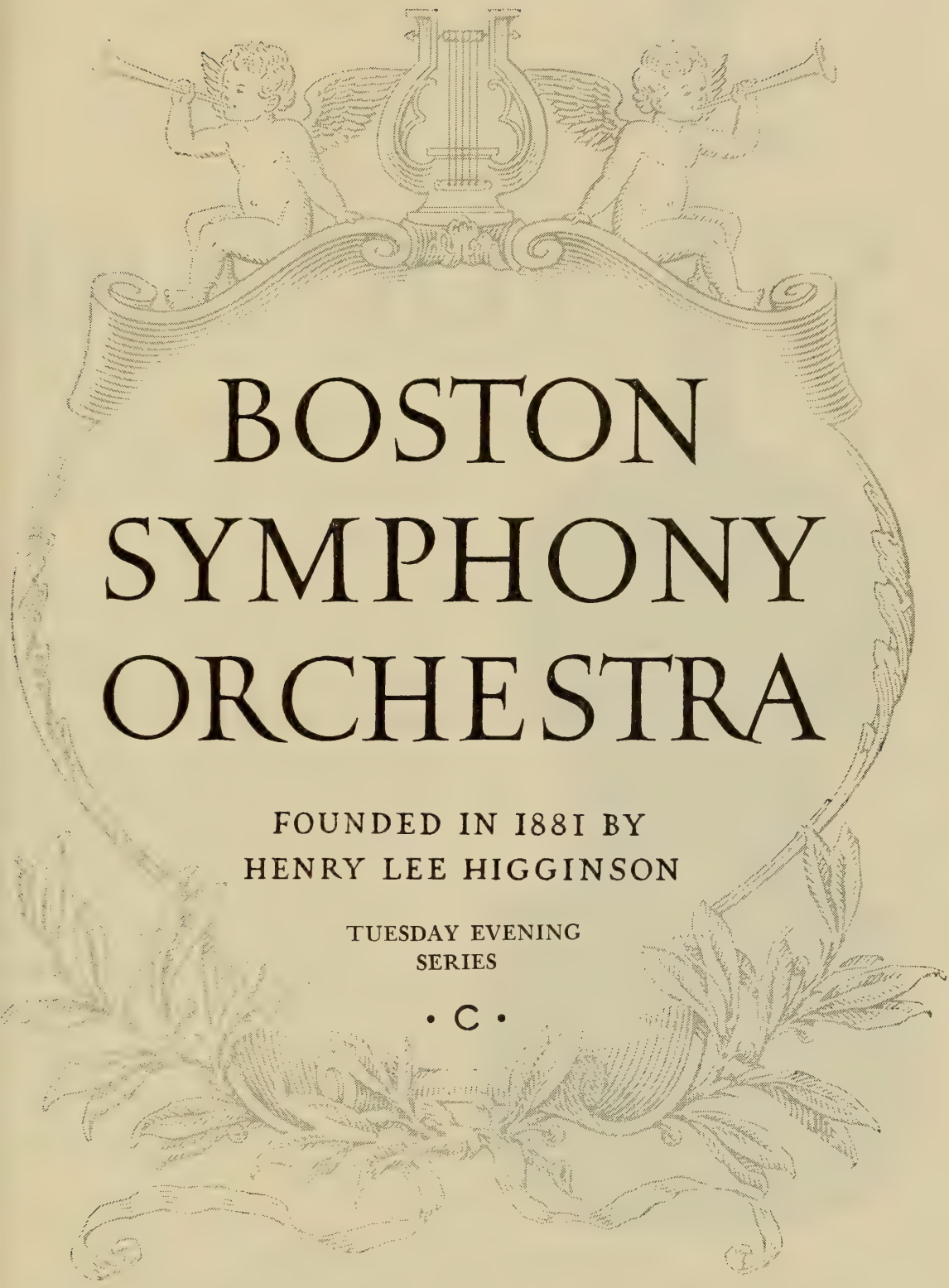
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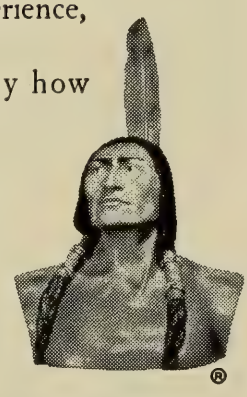


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CONTENTS

Program 9

NOTES

Bach (Suite No. 2, in B minor, for Flute and Strings) . . . 11

Stravinsky (Symphony in Three Movements) 16

ENTR'ACTE

Stravinsky–A Composer of Our Time (*Nicolas Nabokov*) . . 30

NOTES

Debussy ("Prelude to the Afternoon of a Faun") . . 36

Moussorgsky ("Pictures at an Exhibition") 43

ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He has conducted the symphony orchestras of South America and the United States in several seasons. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Dr. Munch, and again conducted December 30–January 7, 1956.

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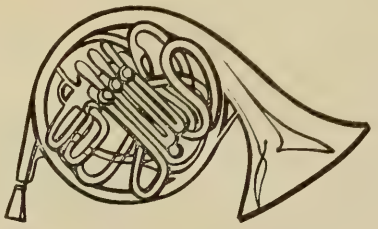
Lyon, Marjorie
Under Seine Bridge

(Continued on page 28)

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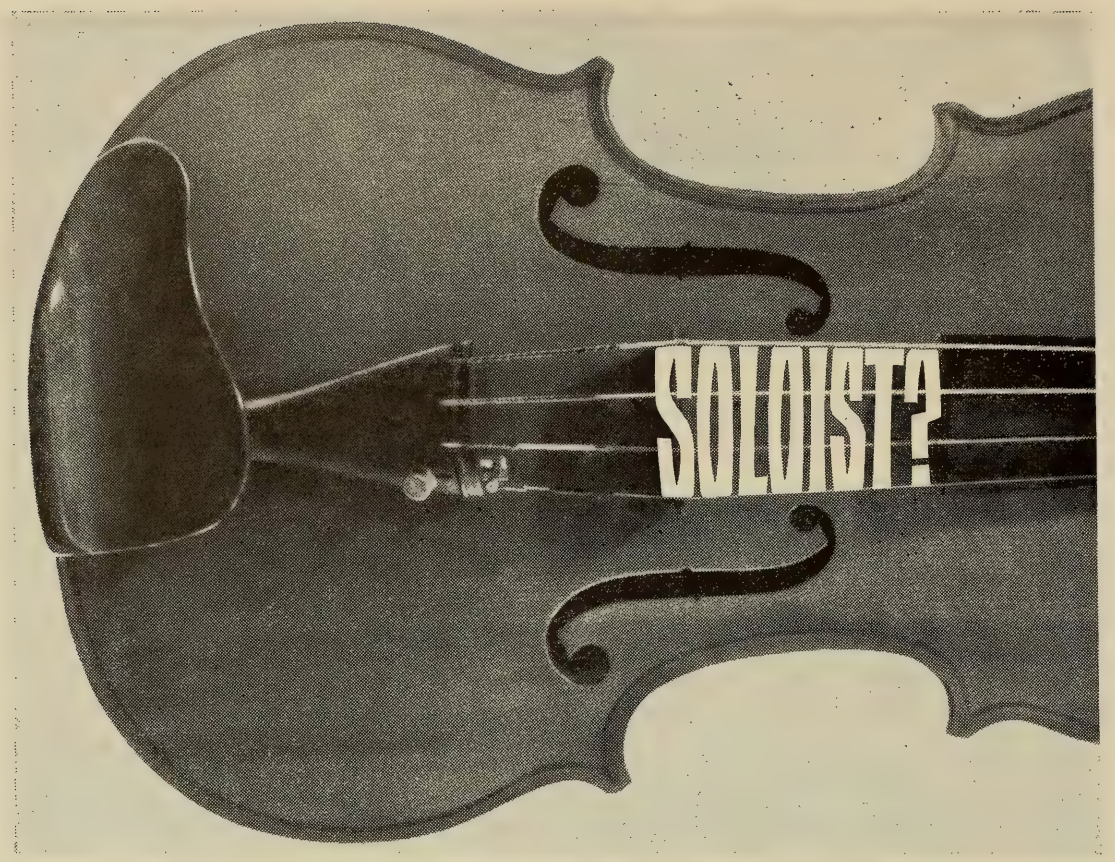
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If you're like most people, one of the last things you'd want to do is to stand up in front of an audience, tuck a violin under your chin and play Brahms' Violin Concerto. Aside from any understandable reticence you may have, you're simply not equipped to be a soloist. And you'd be the first to admit it! Yet, for some strange reason, many people with no training in finance and with no experience in dealing with the ups and downs of the stock market, feel no qualms about managing their own investments. They buy and sell on tips from friends, from barbers, from taxi drivers. Fancy! Investing is like giving a recital — it's best when done by professionals. And that's what we're here for, we at Old Colony Trust Company. We offer many kinds of investment services, all sound, all expertly handled — all for a very modest fee. To find out which one suits your needs best, why not send for our booklet, "Managing Your Money." It's yours for the asking.

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II. Rondeau
III. Sarabande
IV. Bourrées I and II
V. Polonaise and Double
VI. Menuett
VII. Badinerie

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STRAVINSKY . . . . . Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite was first performed by the Boston Symphony Orchestra (the continuo edited by Robert Franz) February 13, 1886.

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the *Inventions.* Composing the

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six concertos for the Markgraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's own title upon the score was *"H moll Ouverture al flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or transverse-flute, to distinguish it from the *flûte à bec* which survives as the recorder. The bass is marked *"continuo."*

• •

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lulli was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended

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and elaborated it to his own purposes. In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer. (The first suite ends with two *"passepieds,"* the third with a *gigue,* the fourth with a vivo entitled *"Rejouissance."*)

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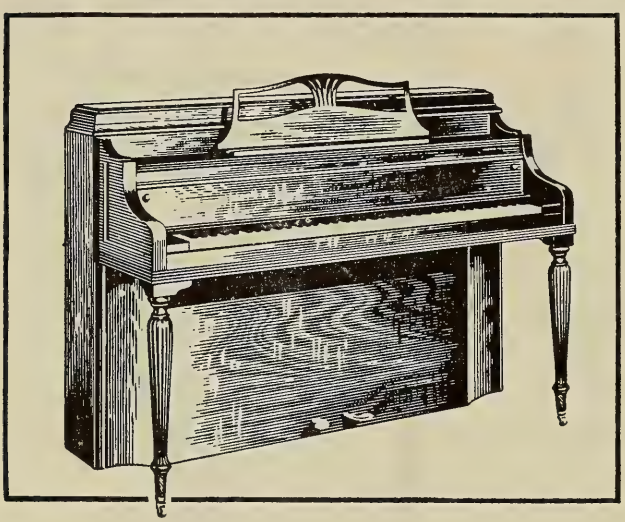
By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946. Richard Burgin conducted it on February 13–14, 1948.

The instrumentation includes: 2 flutes and piccolo, 2 oboes, 3 clarinets and 2 bass clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, piano, harp and strings.

IT IS hardly to be expected that Stravinsky at any time of his life would turn to the symphonic style in its truly classical sense. The symphony which he wrote in 1907 and dedicated to his teacher, Rimsky-Korsakov, was a student exercise. In the *Symphonies for Wind Instruments* and the *Symphony of Psalms* he used the word as a mere convenience, in its noncommittal root sense of a combination of tones. His Symphony in C major of 1940 could be called a momentary dalliance with the classical form in which the composer gave as usual free scope to his individual fantasy.



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The *Symphony in Three Movements* has still fewer road signs of symphonic tradition. In the general construction of the first movement there are vague approximations of sonata form, "development," if Stravinsky's personal way of manipulation can be so-called, and recapitulation. The "slow movement" has something similar to the song form of middle section and return. The finale has a series of sections that might be called variations, a brief fugato in Stravinskyan counterpoint, and a close suggesting a coda. Ingolf Dahl, Stravinsky's close friend who was entrusted by him to provide an analysis for the first performance in New York, calls this symphony "the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and



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logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque."

Mr. Stravinsky, asked on the occasion of the New York first performance which he was to conduct to make some remark about his new symphony, wrote as one who is pressed for an explanation and is willing to oblige but who has actually nothing helpful to say: "This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

Mr. Dahl adds, in the same program: "One day it will be universally recognized that the white house in the Hollywood hills, in which this Symphony was written and which was regarded by some as an ivory tower, was just as close to the core of a world at war as the place where Picasso painted 'Guernica.' "

Roman Vlad, discussing this symphony in his recent book on Stravinsky (Oxford Press, 1960), finds its far more symphonic than does Dahl. He points out that "it follows quite strictly the pattern of the classical



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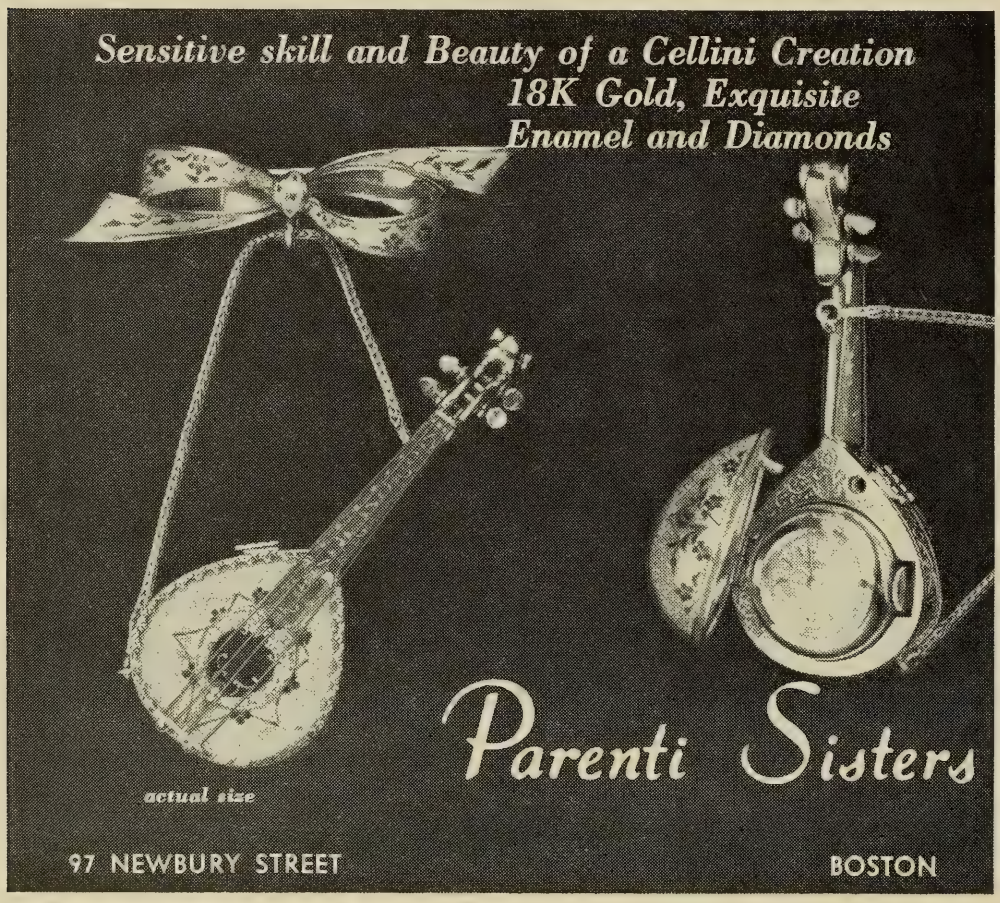
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sonata movement as found in the first Allegro of Beethoven's Fifth Symphony. The second movement, Andante, is in the form of a da capo aria which is linked to the Finale, con moto, by a short interlude." He further remarks that "It was originally conceived as a symphonic work with the piano as solo instrument. Its structure as it was produced shows traces of this; in passage after passage of the first movement the piano part is all important. In the second movement, the *concertante* part is taken over by the harp, while the final movement, 'con moto,' is filled out for piano and harp. Thematic exposition and symphonic development technique as used in the Symphony in C are used here also to achieve a musical texture of great density."

"Density" seems a strange word to apply to this score, in view of the delicate and spare orchestration of the second movement, in which the harp, replacing the piano part, makes its point crisply and clearly throughout. The first movement, too, is lightly scored, with its constant flow of bass chords and its animation of rhythmic punctuation. The last movement, which follows without break, is more brilliantly treated, but maintains the foregoing basic style.

Mr. Vlad, intent upon establishing some symphonic relationship, points out the motto of the opening chords, F - A-flat - F, which, alternating with F - A - F, he considers "extremely significant borrowing, although Stravinsky uses it only for more or less structural purposes."





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The "borrowing" is a reference to the motto F - A - F of Brahms' Third Symphony, although this analyst makes no attempt to find any other point in common between the two symphonies and their composers. Symphonic resemblances in this work are hardly more than skeletal. What counts is the covering flesh, the textural substance, for there lies the particular piquant animation which makes it a living organism. A succession of stylistic reminiscences, pointed out by Alexander Tansman and easily noted, are eloquent evidence that here Stravinsky is operating in his own ebullient vein, unhampered by any titular mask he may assume for the moment. Mr. Tansman finds in it: "the eruptiveness and the breathtaking pulsation of certain fragments of *The Rite of Spring,* the active rhythmic movement of *Petrouchka* and *Les Noces,* the constant charm of the melodic spontaneity of the *Jeux de Cartes,* the lightness and animation of the *Octet* or the *Capriccio,* the astonishing plasticity of the timbres for which the utilization in concertino of diverse groups originates in *L'Histoire du Soldat,* the moving tension of the *Symphony of Psalms,* the peaceful serenity of the *Apollon-Musagète* . . . and finally the discursive virulence of the *Concerto for Two Pianos.*"*

* Tansman: *Igor Stravinsky,* 1949.

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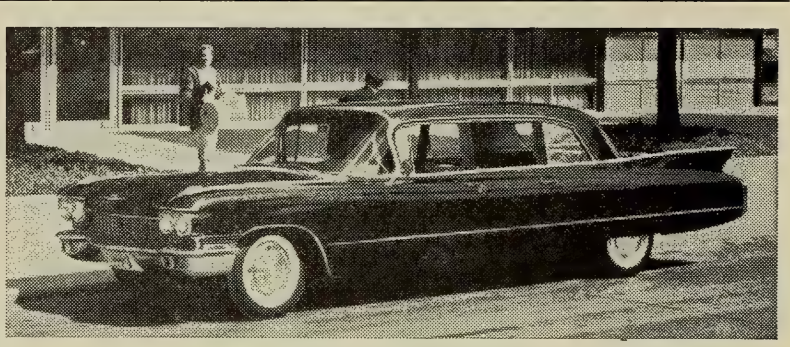
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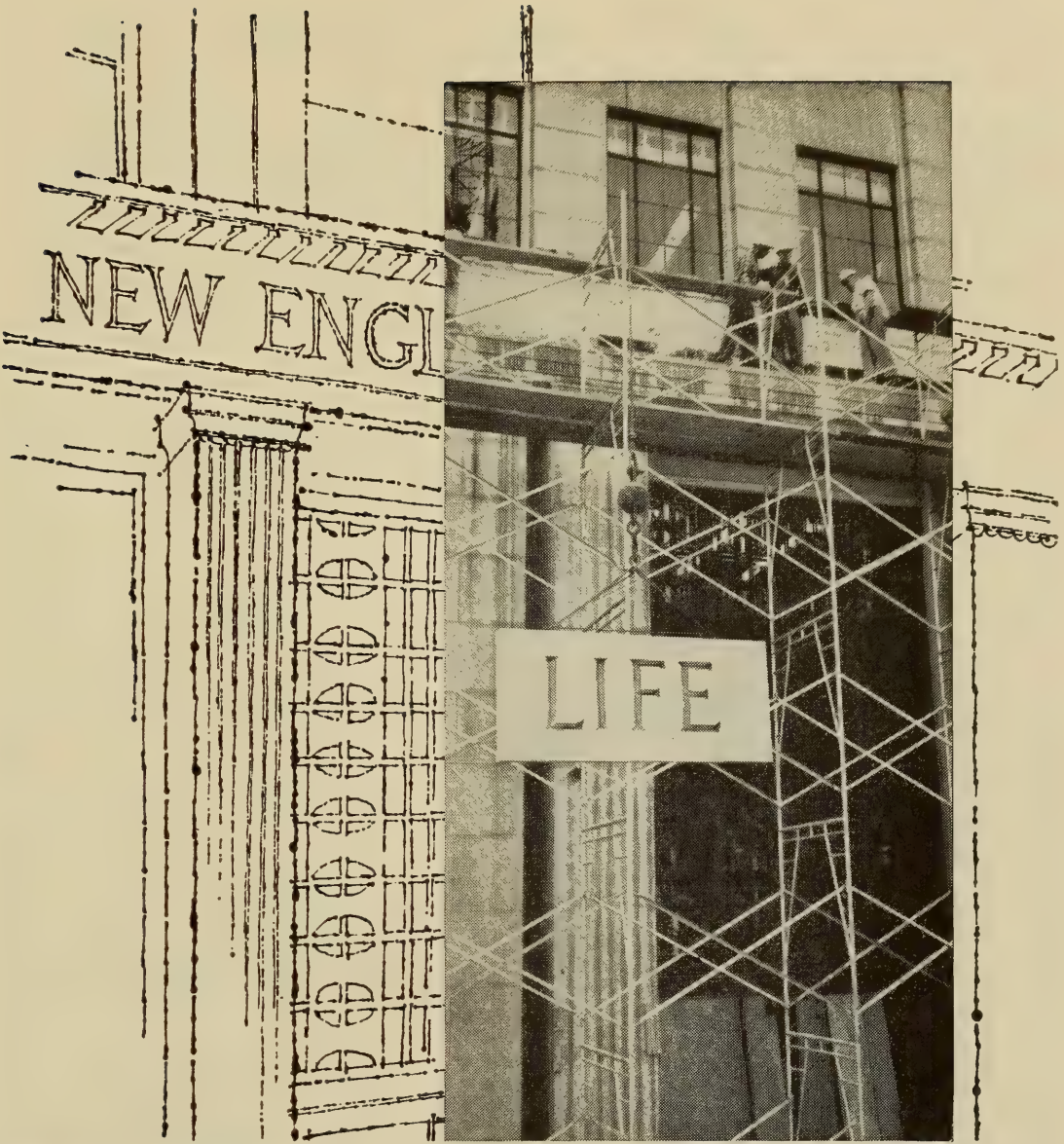
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Stravinsky's answer to Robert Craft's question in *Conversations with Igor Stravinsky* — "What music delights you most today?" would indicate that this composer can drink deeply from the past without undue assimilation — "Stravinsky replied that he likes to play the English virginalists, Couperin in the Brahms-Chrysander edition, Bach, the Italian madrigals, Schütz, Ockeghem, Obrecht, and Haydn; that when he is composing, 'to put myself in motion . . . Beethoven quartets, sonatas, and especially symphonies like the Second, Fourth and Eighth, are sometimes wholly fresh and delightful to me.' "

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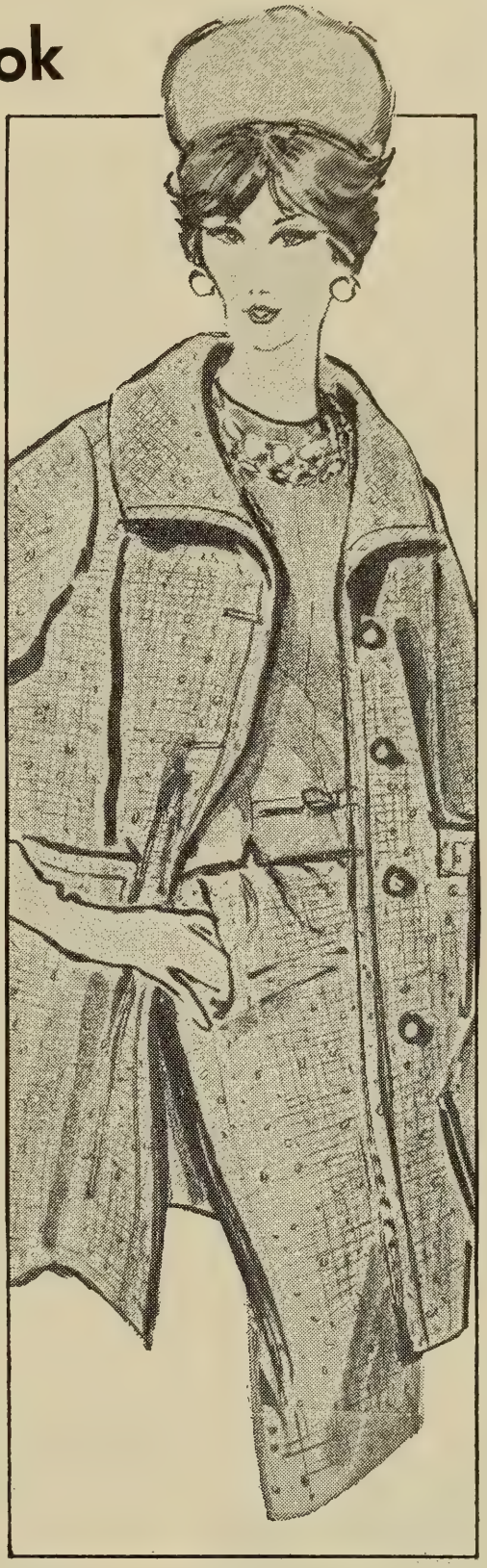
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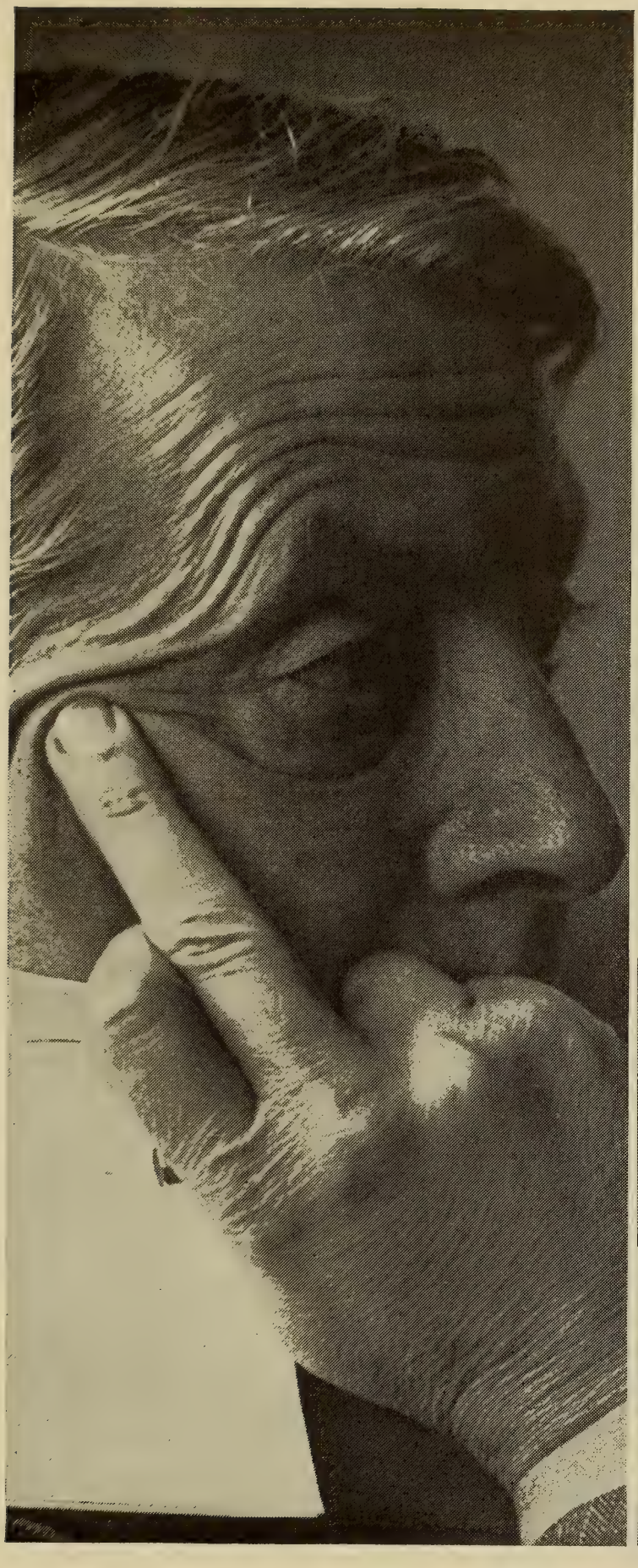
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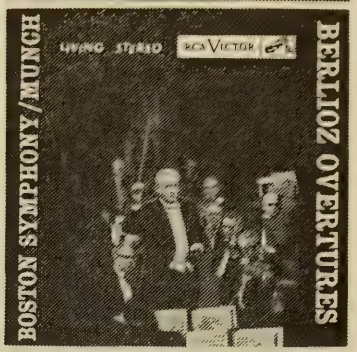


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STRAVINSKY – A COMPOSER OF OUR TIME

By NICOLAS NABOKOV

("Guest Editorial" in the High Fidelity Magazine, June 1957)

NO ONE can tell what future generations will think of Stravinsky's music. They may downgrade it as we in the Twenties downgraded the romanticists; they may look upon Stravinsky as the last and concluding link in a gentle and charming art long since replaced by electronics, or other science-fiction devices, for the production of sound structures; they may also consider him – the chameleon and the phoenix of the art of music – as a kind of freak and place him in the imaginary museum of *personae rare* next to Gesualdo, Pico, or Grimmelshausen. For us, his contemporaries, such speculations are, of course, aimless and futile. What counts for us is the extraordinary presence of Stravinsky's music accompanying our lives for more than fifty years; what counts is the concrete reality of his achievements.

We owe an immense debt of gratitude to Igor Stravinsky for having shaped, more than anyone else in his time, our musical consciousness

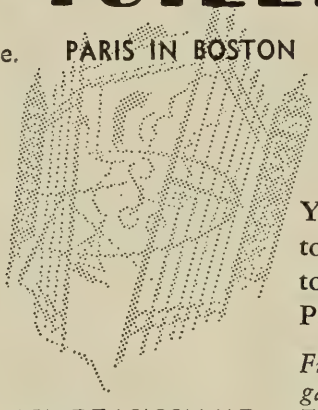
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and for *translating* (in the deepest sense of the word) precisely and conclusively into the language of music our ways of feeling and thinking, our modes of behavior – indeed all that Plato meant by "the states and motions of our soul." In that gift there is only one other artist comparable to him: Picasso. To be sure, many other articulate artists and poets contributed to the shaping of our epoch's character and the guiding of its vagrant moods and manners, yet none has left, I would venture to say, his imprint upon our time so audibly and visibly as did Stravinsky and Picasso. In most of our Ulyssean adventures they were our guides and companions, and our psyche trusted them more than anyone else.

Even outwardly there is a striking parallel in both men's careers: the early recognition and the long, unbroken line of fame, the greedy, insatiable interest in techniques and materials, and the kind of miraculous stamp of "this is mine and nobody else's" on every one of their works. There is, however, one important difference between Picasso and Stravinsky; whereas the latter's productive capacity has been remarkably steady and free of duds, Picasso's turbulently prolific career has been strewn with works of uneven quality. From among all of the works Stravinsky has written in his seventy-five years of life, I feel that there are hardly any failures; but it is rather easy to trip over poor, if expensive, Picassos.

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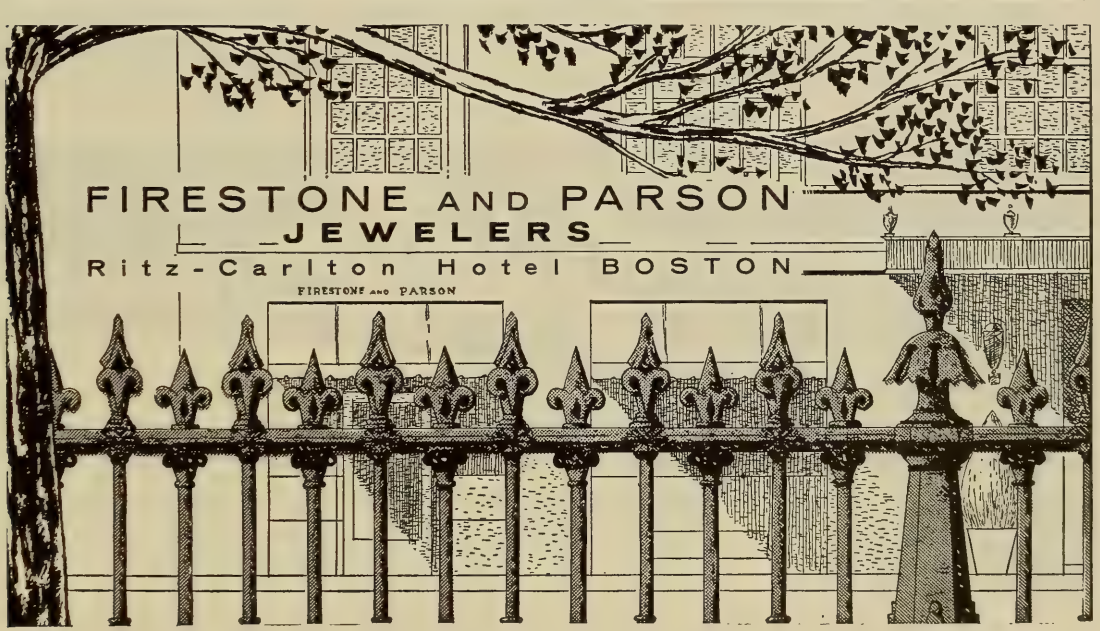
Perhaps one of the most fascinating and to me most significant aspects of Stravinsky's genius is his ability to explore the farthest horizons of our musical heritage and to assimilate his findings to his own art, making them the most intimate part of his own style and technique and even of his own idiosyncrasies. At the same time, in achieving this reinterpretation – or rather reincarnation – of past traditions, Stravinsky shows an extraordinarily lucid intuition in that he always reaches and exposes the very heart of the problem, the very essence of past tradition. As a result, his works, though always addressed to one or another aspect of our Western heritage, and hence profoundly *traditional* in character, are never academically boring. Quite on the contrary, they are loaded with new meaning and with an extraordinary youthful freshness. They are neither didactic and pedantic explications of the past, nor are they stylistic masquerades, as have been so many works of art in our time (from Prokofiev's charming, yet somewhat hollow *Classical* Symphony to Villa-Lobos' *Bachianas*).

Watching this masterful exploration of past tradition by Igor Stravinsky is like seeing doors open into forgotten rooms of an ancestral castle and, instead of finding musty relics of bygone days, discovering lovely and exciting objects set in the framework of beautiful modern furni-

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ture. I believe that this unique achievement of Stravinsky's is made possible only because of the lofty spirit of irony with which he approaches past tradition. And I do not mean the superficial understanding of what irony is, but rather the irony of Ulysses, of Prospero, and of Plato.

It may indeed be that this particular aspect of Stravinsky's genius is symbolic of an aging civilization (and Toynbeeesque Cassandras as well as anti-intellectual vulgarians are a legion to tell us so). Yet it may also be that this desire to return and penetrate with a seeing eye the secrets of the archetypes of our civilization is symbolic of our burning and desperate desire to find a new synthesis and, in order to find it, to resume a secret and creative dialogue with *all* of our past.

After all, Stravinsky may well be performing a role similar to that of the authors of the Vedantas or of the Talmud, or even of the early Christian fathers, interpreting, expostulating, explaining, and thus helping to draw a new conclusion and a new basis upon which will rest the intellectual and artistic achievements of future generations.

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It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers."

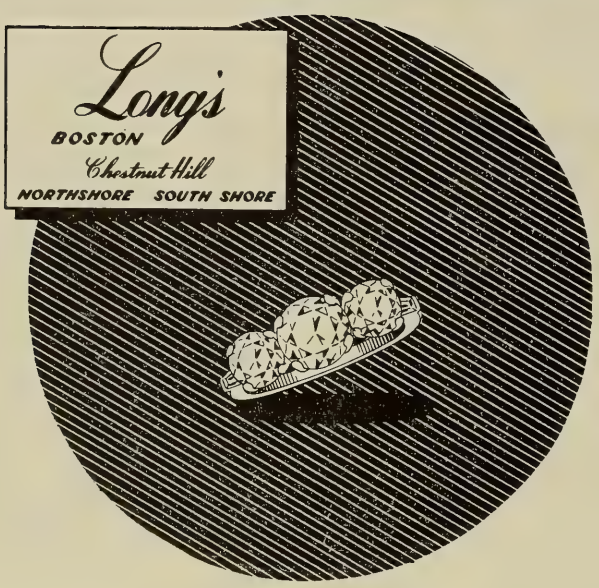
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The poem opens:

Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Aimai-je un rêve?

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden

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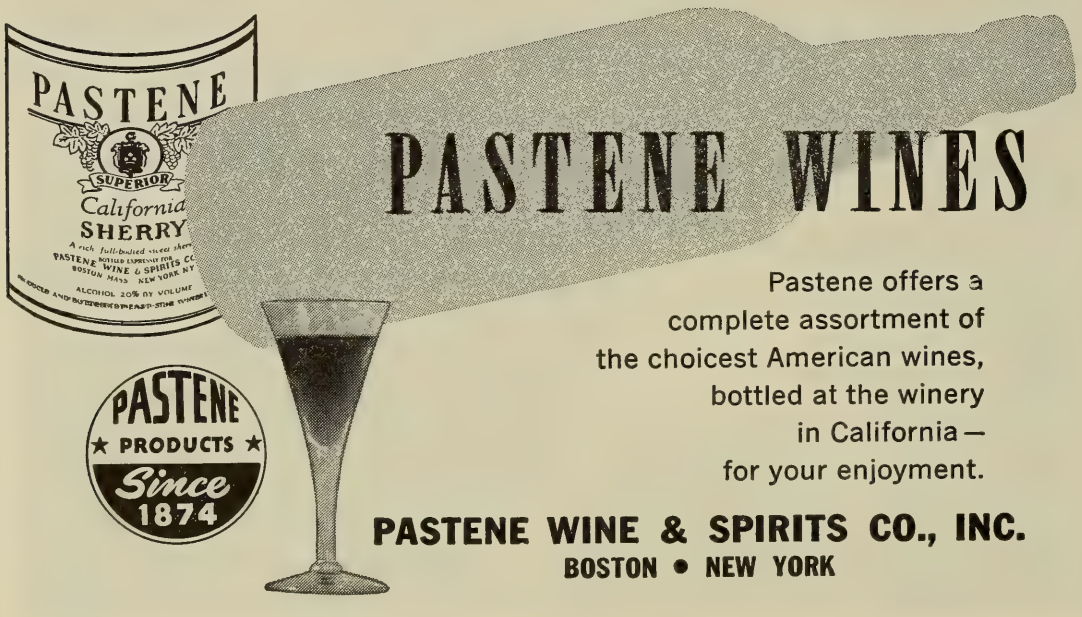
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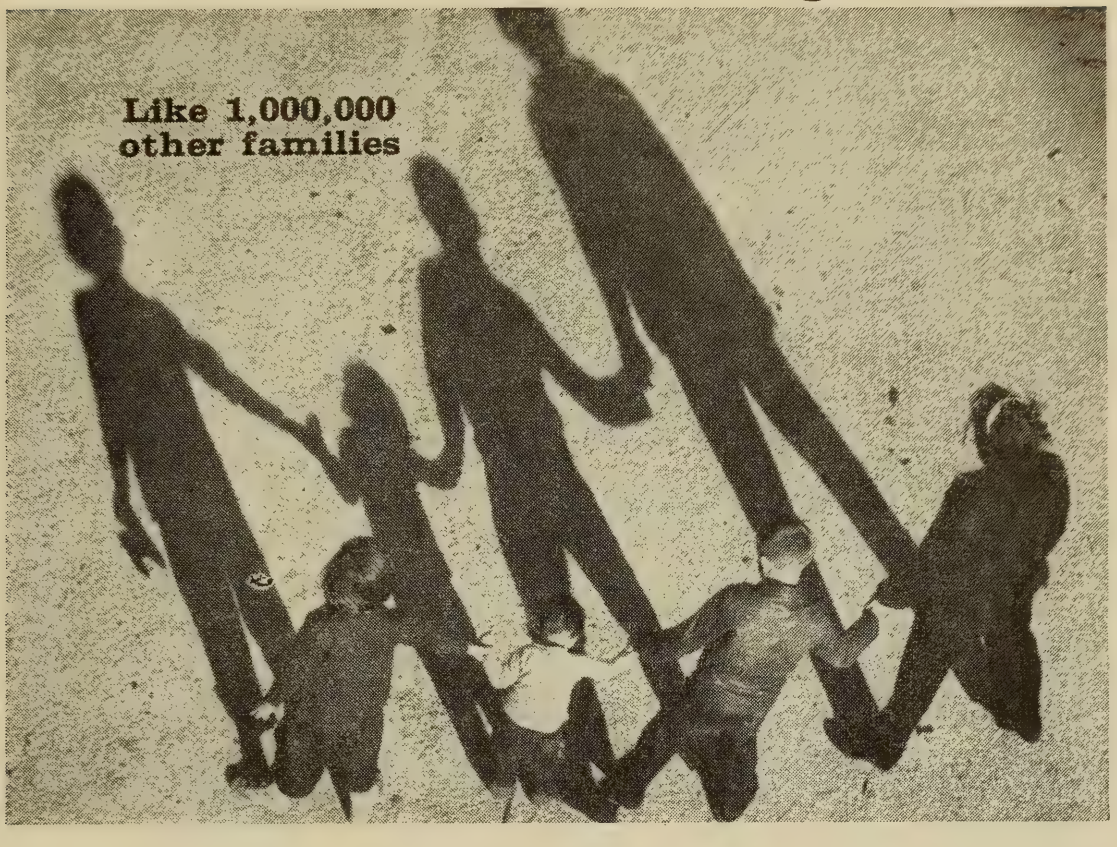


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goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible *L'Après-Midi d'un Faune;* and, accompanied as it is

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with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

The poem ends in a nostalgic haze:

Non, mais l'âme
De paroles vacante et ce corps alourdi
Tard succombent au fier silence de midi:
Sans plus il faut dormir en l'oubli du blasphême,
Sur le sable altéré gisant et comme j'aime
Ouvrir ma bouche à l'astre efficace des vins!
Couple, adieu; je vais voir l'ombre que tu devins.

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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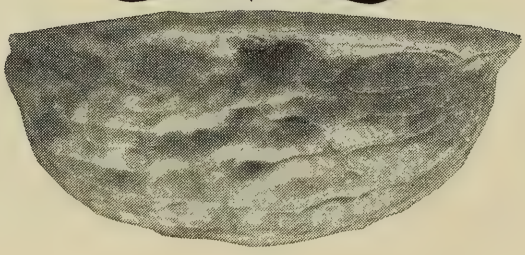
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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839; died in St. Petersburg, March 28, 1881

Arranged for Orchestra *by* MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed December 24, 26, 1959, when Richard Burgin conducted.

The instrumentation consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work which immediately followed his death. It is characteristic of this composer, here as in his songs or

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operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.†

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling

* Tousmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence.*

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

Il Vecchio Castello. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

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Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierskie Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets,

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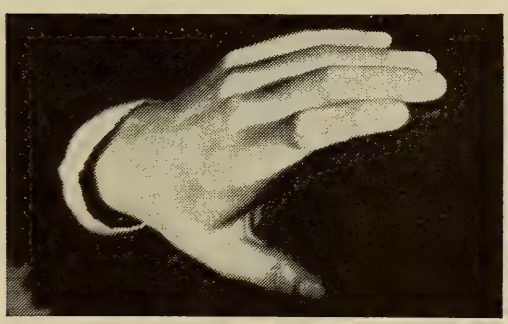
down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenburg and Schmuyle. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the

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several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

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Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

Catacombs. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

The Hut on Fowls' Legs. The drawing is listed as "Baba Yaga's

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The Great Gate at Kiev. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1886." The archway rests on granite pillars, three-quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of

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the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

• •

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

The year 1874 was an important one in Moussorgsky's life. On August 2, his *Boris Godunov* was performed after a series of rejections and revisions. In that year he worked upon *Khovantchina,* and started upon still another opera, *The Sorotchintsi Fair* on the text of Gogol. "A comic opera," he wrote to a friend, "will mean the husbanding of my creative powers." But when he died, seven years later, he had

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finished neither. The song cycle *Sunless* he composed in the spring. In June, after the excitement over the *Boris* production had died down, he turned to a project inspired by a commemorative exhibition in the January previous of the paintings and drawings of his friend Victor Hartmann. The piano suite, *Pictures at an Exhibition,* he called in his later biographical sketch a "relaxation" from his operatic labors. He evidently took delight in the little descriptive pieces.

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his music was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Moussorgsky's suite has aroused curiosity about the friend he remembered with so much affection, and the drawings which he has seemed so clearly to delineate in tone. But little is known of Hartmann, and in the passage of years (during many of which the suite itself lay unnoticed) most of his drawings have been scattered or lost.

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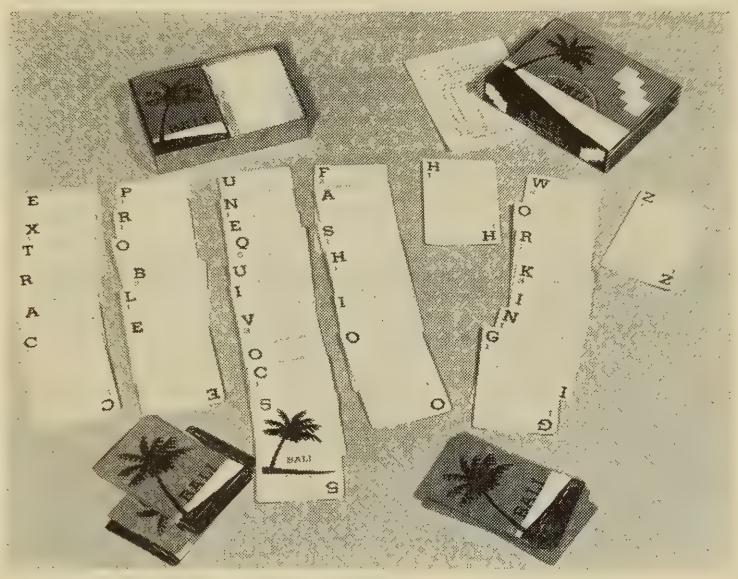
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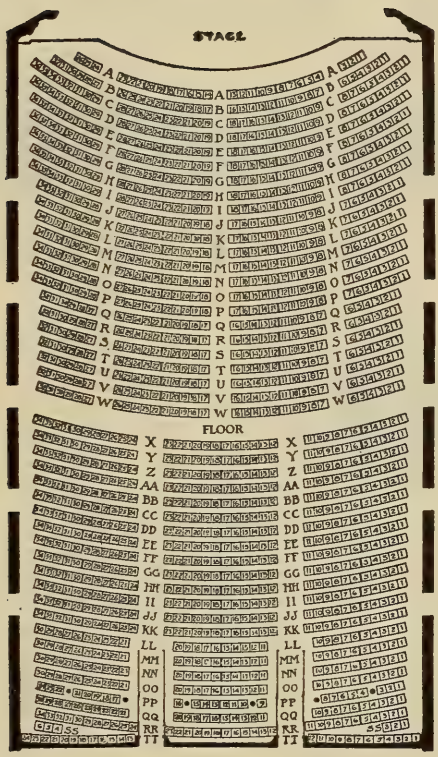
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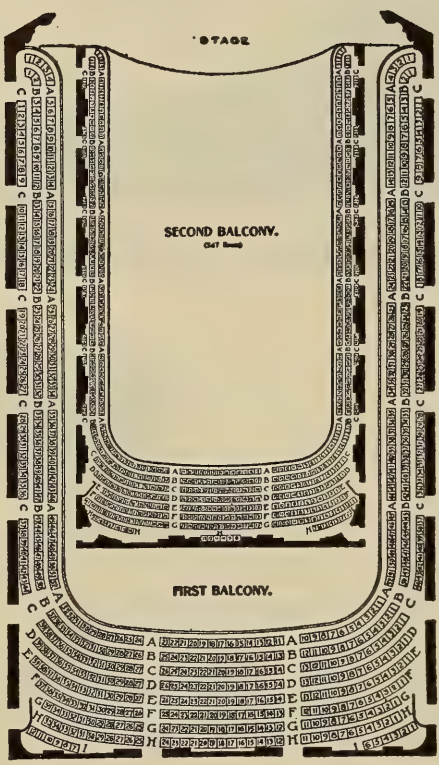
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JANUARY 16
ERICA MORINI, *Violin*

JANUARY 30
RICHARD BURGIN, *Conductor*

FEBRUARY 13
RUDOLF SERKIN, *Piano*

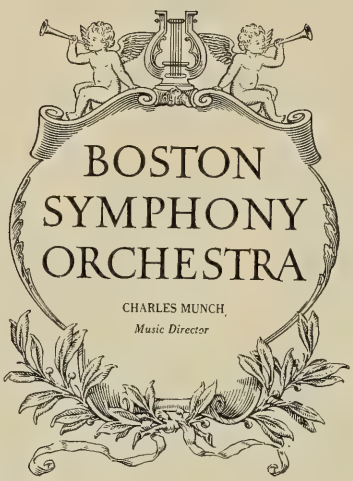
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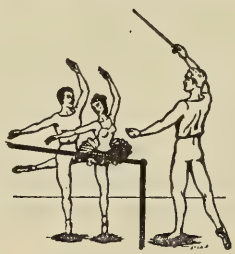
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Michel Sasson
Lloyd Stonestreet
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Raymond Sird
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Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
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Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
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Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
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Henry Freeman
Irving Frankel
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Henri Girard
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Richard Plaster

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James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
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Armando Ghitalla
André Come
Gerard Goguen

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William Gibson
William Moyer
Kauko Kahila
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K. Vinal Smith

Timpani

Everett Firth
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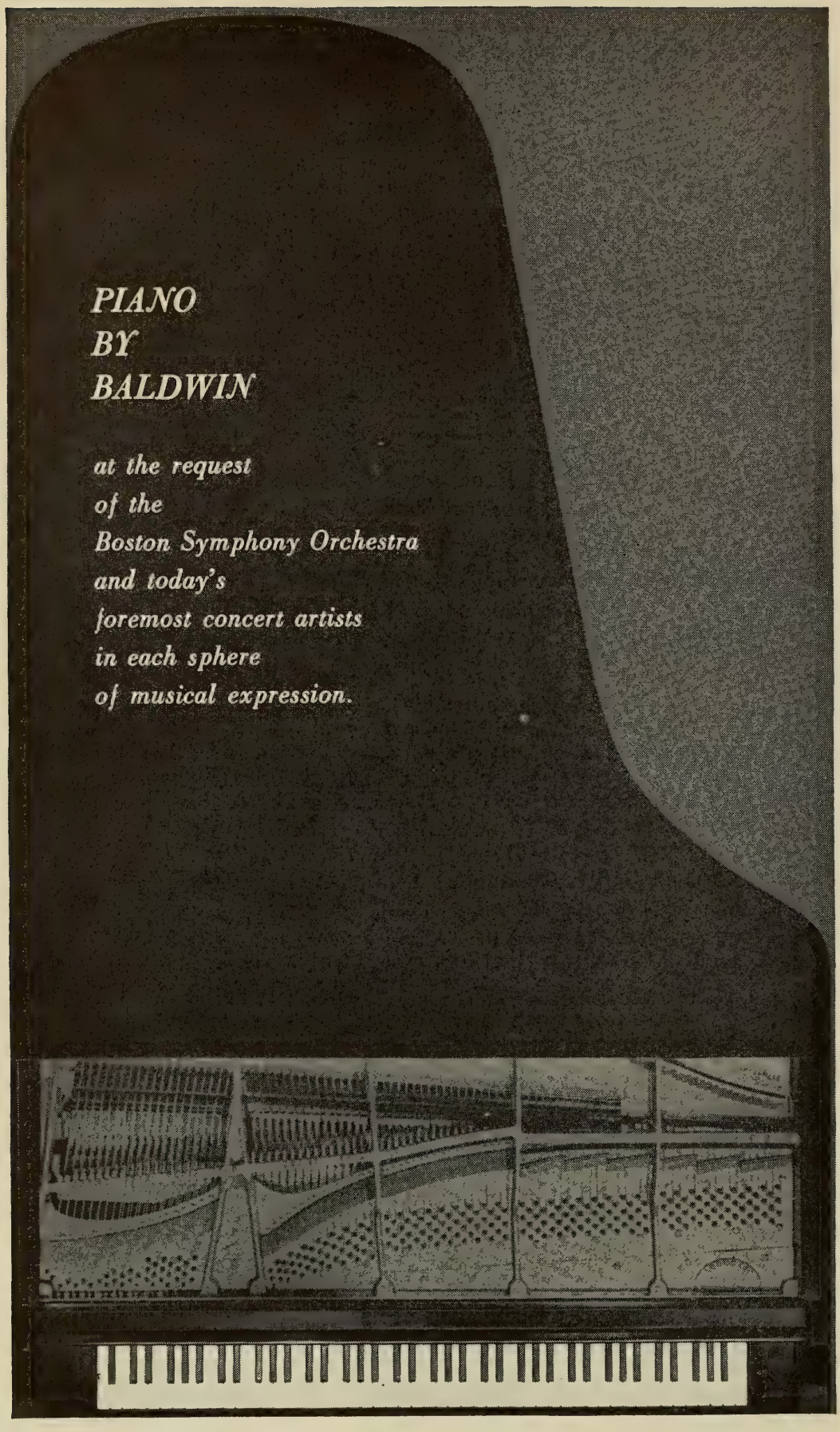
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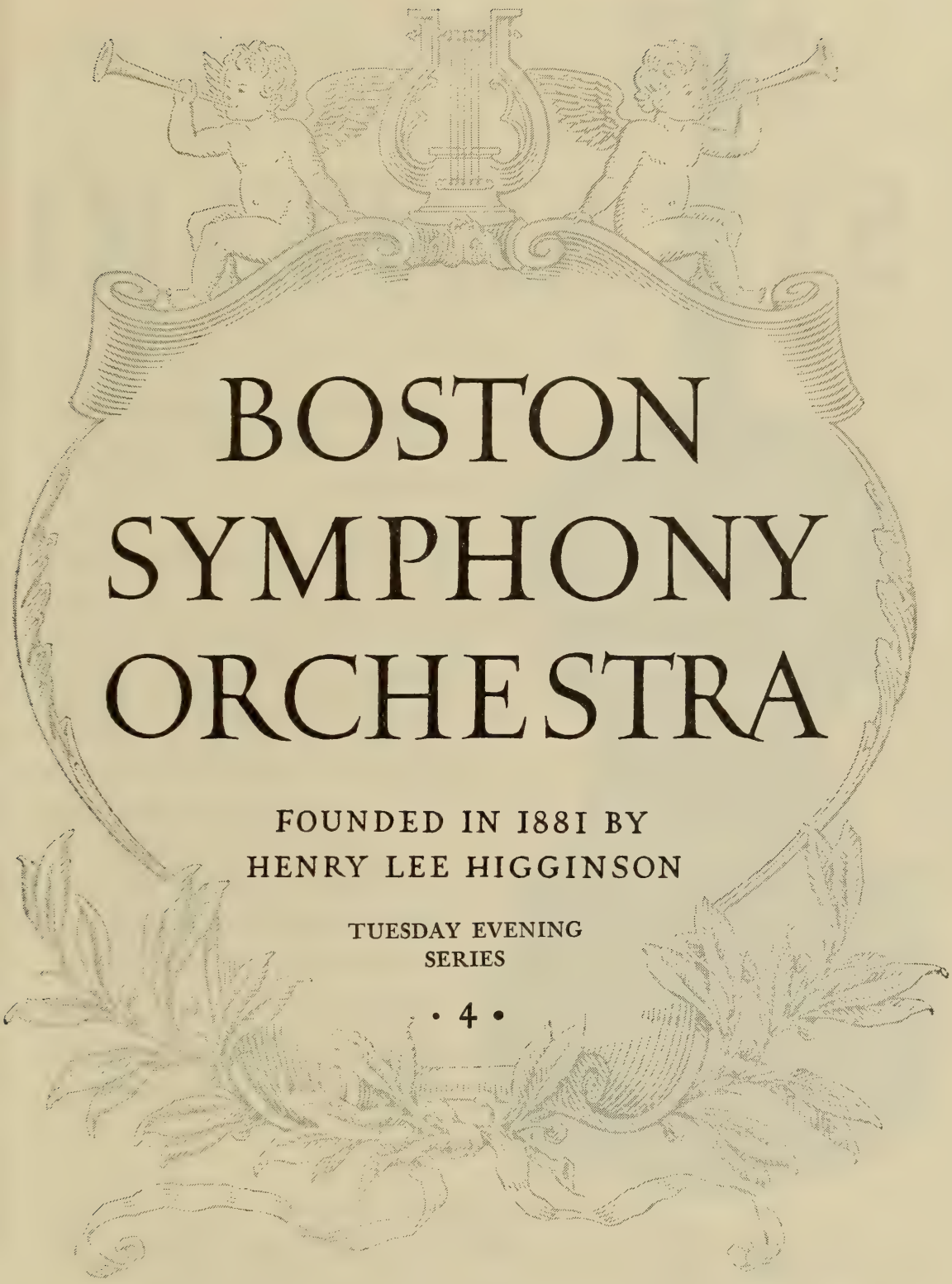
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with historical and descriptive notes by

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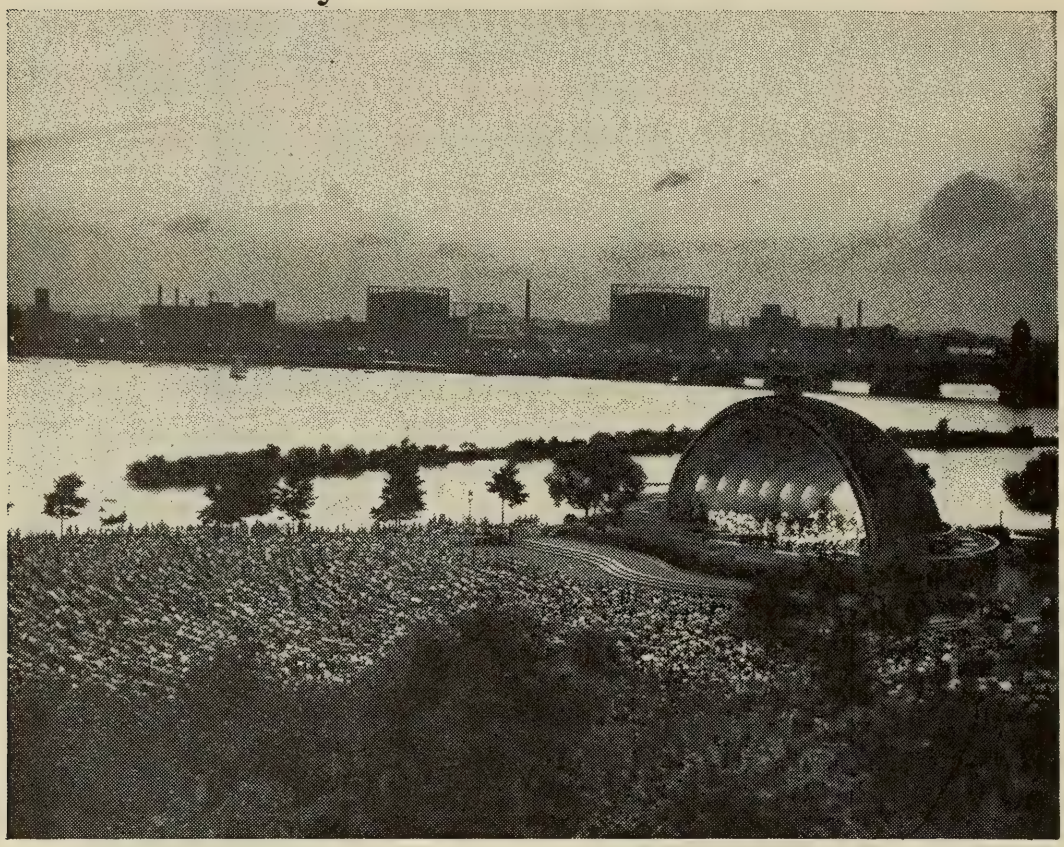
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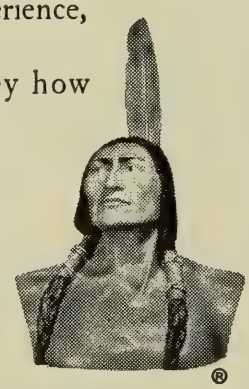


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CONTENTS

Program 9

NOTES

Bach (Chorale Prelude and Chorale) 11

Bach (Suite No. 3) 12

ENTR'ACTES

The Conductor (*Bruno Walter*) . 18

Mozart and the Symphony (*J. N. B.*) 33

NOTES

Mozart (Piano Concerto) . . . 42

Mozart (Symphony in G minor) 45

EXHIBITION

An exhibition of paintings assembled by Roger Curtis opens at Symphony Hall this week. The paintings include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group, and Portrait Artists of New England.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The exhibit this week will consist of the cello section.

• •

EVELYNE CROCHET

Born in Paris in 1934, Miss Crochet studied with Yvonne Lefebure at the Conservatoire and took first prize in 1954. She studied with Edwin Fischer and Rudolf Serkin, received the first medal in the International Competition in Geneva in 1956, and was one of the winners of the Tchaikovsky Competition in Moscow in 1958. Coming to this country in that year, she has played in Boston and elsewhere. She played with Francis Poulenc in the first performance of that composer's Concerto for Two Pianos at the concerts of this Orchestra, January

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20–21, 1961. At present Mlle. Crochet is on the musical faculty of Brandeis University.

The cadenzas in the present performances of Mozart's Concerto are her own.

• •

SILVERSTEIN TO BE CONCERTMASTER

The announcement two weeks ago of the engagement of Joseph Silverstein as the concertmaster of this Orchestra beginning next season, was the result of auditions held last autumn by Erich Leinsdorf.

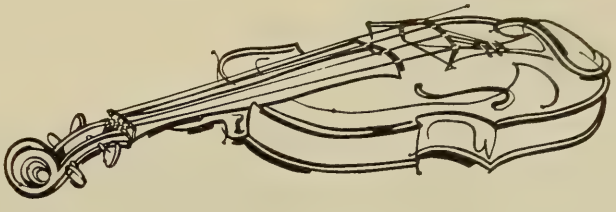
Mr. Silverstein will thus succeed Richard Burgin, who is to retire as concertmaster at the end of the present season after 42 years in this position, but who will continue as the Orchestra's Associate Conductor.

Joseph Silverstein, now 29 years old, became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Recently Mr. Silverstein has won signal honors here and abroad. He took third prize in the International Competition in Brussels in 1959, being the only United States born musician to reach the finals. Last autumn he was awarded the prize in the Walter W. Naumburg Foundation Competition, which brought him both money and special opportunities for performance. These have included an appearance as soloist with the New York Philharmonic Orchestra scheduled for December 30, and a solo recital in New York to be given on January 19 at Town Hall. Mr. Silverstein was granted a temporary leave last fall from this Orchestra in order to fulfill his Naumburg engagements in New York and elsewhere. He will re-join the Orchestra in January.

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If you're like most people, one of the last things you'd want to do is to stand up in front of an audience, tuck a violin under your chin and play Brahms' Violin Concerto. Aside from any understandable reticence you may have, you're simply not equipped to be a soloist. And you'd be the first to admit it! Yet, for some strange reason, many people with no training in finance and with no experience in dealing with the ups and downs of the stock market, feel no qualms about managing their own investments. They buy and sell on tips from friends, from barbers, from taxi drivers. Fancy! Investing is like giving a recital — it's best when done by professionals. And that's what we're here for, we at Old Colony Trust Company. We offer many kinds of investment services, all sound, all expertly handled — all for a very modest fee. To find out which one suits your needs best, why not send for our booklet, "Managing Your Money." It's yours for the asking.

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Fourth Program

TUESDAY EVENING, JANUARY 2, *at* 8:30 *o'clock*

BACH . . . . . Chorale Prelude, "The Old Year is Past"
(Arranged by Charles Munch)

BACH . . . . . Suite No. 3, in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

MOZART . . . . . Piano Concerto in E-flat, K. 482

I. Allegro
II. Andante
III. Allegro; Andante cantabile; Allegro

INTERMISSION

MOZART . . . . . Symphony in G minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

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CHORALE PRELUDE AND CHORALE, *"DAS ALTE JAHR VERGANGEN IST"*

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

Orchestrating the Prelude and Chorale for orchestra, Charles Munch has used the following instruments: 2 flutes, 2 oboes and English horn, 2 bassoons, 2 horns, trumpet, trombone and strings.

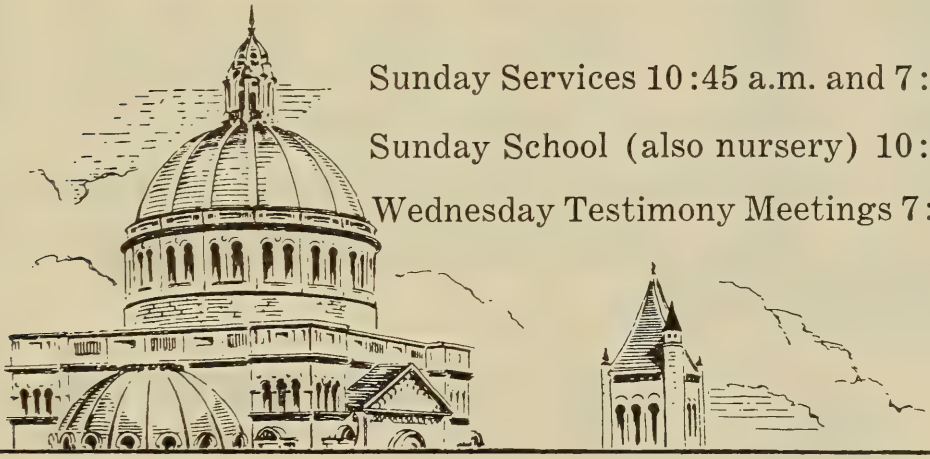
THE Chorale tune was first published in 1588 and its composer was Johann Steurlein. Bach made two settings of the Chorale (No. 35 and 36 in the Bach Gesellschaft, Vol. 39) and the first of these is the one he used for the Chorale Prelude in his *Orgelbüchlein.*

Das alte Jahr vergangen ist,
Wir danken dir, Herr Jesu Christ,
Dass du uns in so grosser G'fähr
Behütet hast lang' Zeit und Jahr.

(The old year is past — we thank Thee Lord Jesus, that through the long year Thou has protected us in such great danger.)

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By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, 3 trumpets, timpani, first and second violins, violas and basso continuo.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870.

BACH'S "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most

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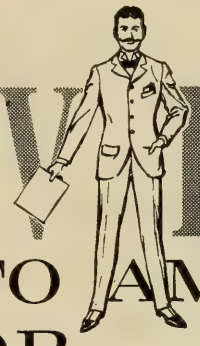
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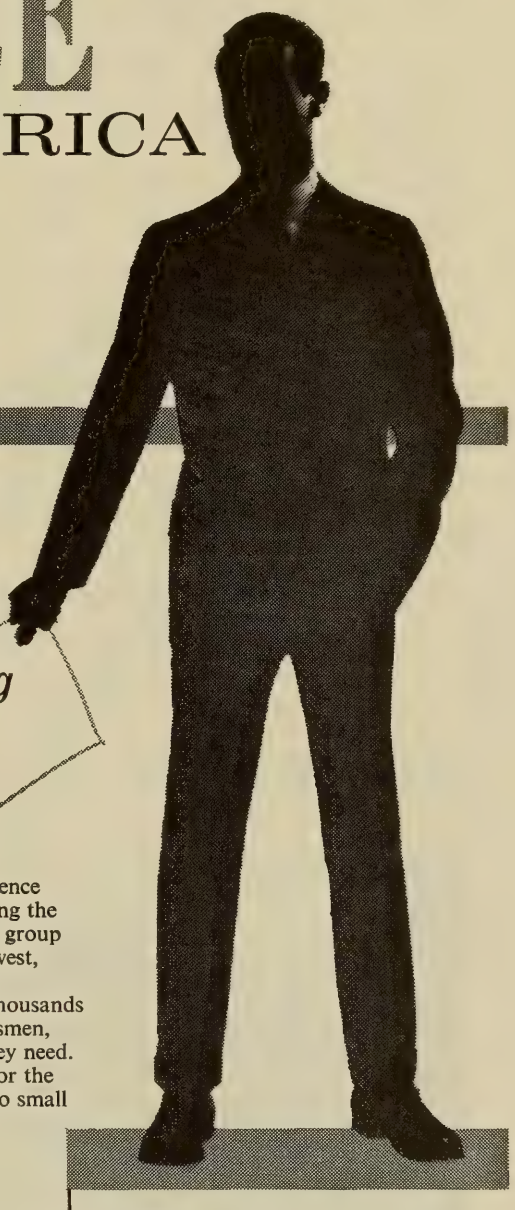
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of his chamber music, half of the "Well-tempered Clavier," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled by Bach, were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

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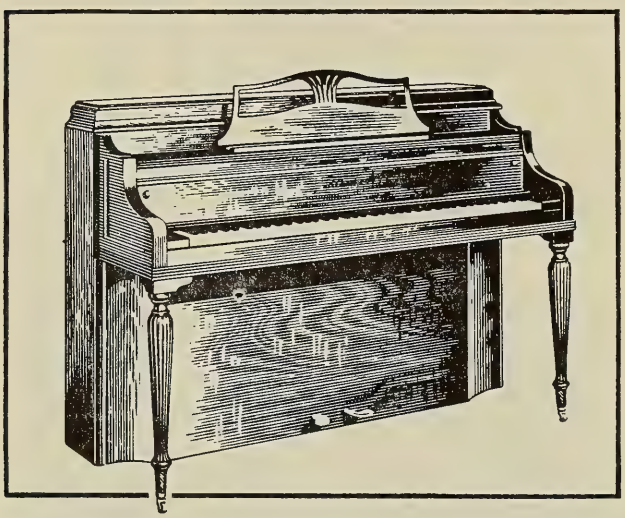
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In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The *"ouverture"* of the third suite, which is its main substance, consists of a "grave," a vivace on a fugued figure, and a return of the "grave" section, slightly shorter and differently treated. The air, lento (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning da capo. The Bourrée (allegro) is brief, the final Gigue more extended but nevertheless a fleeting allegro vivace.

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ENTR'ACTE

THE CONDUCTOR

By BRUNO WALTER

As the title indicates, Bruno Walter's book "Of Music and Music-Making" (W. W. Norton, 1961) is this conductor's reflections on the nature of music from the point of view of his experience in bringing operas and symphonies (and likewise Lieder) to performance over the years. The book naturally takes the form of advice to the young musicians who are at the beginning of the difficult road he has traversed. The new book resembles "I am a Conductor" by Charles Munch, in that here again a conductor is moved to speak as helpfully as he may out of the wisdom acquired (sometimes by hard experience) through a long career. Bruno Walter gives more detailed, more technical advice, but these parts too are of special interest. When Dr. Walter speaks of "the danger of routine" as a limitation upon the fullest enjoyment of his art, the listeners, as well as the leader and his orchestra, may benefit from his speculations.*

* Originally published in 1957 as *Von der Musik und vom Musizieren (S. Fischer Verlag).*



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In rehearsing, then, the conductor has to give detailed expression to his musical intentions; and he must do this in a manner that will intensify the general psychological readiness of the players to fulfill these wishes.

Among the difficulties he has to overcome on his road towards this goal, one of the most serious – and it is a far more serious one than the understandable equability I have mentioned above – is the power of habit and complacency which I am constrained to call a professional disease of orchestras. How well do I remember from my first years as a conductor the frequent reply made by older musicians to my corrections: "Well, I have always played it this way." Whether their resistance to a change or innovation expressed itself verbally or – which was almost worse – in the passive form of standing by their convictions in hostile silence, I experienced what a great, inimical power I was challenging in my fight against habit.

There are people for whom life begins anew every morning. It is they who are ever more deeply touched by every renewed encounter with Schubert's *Unfinished,* it is they whom the perusal of a familiar Goethe poem moves with the force of a first impression; people over whom habit has no power; people who, in spite of their increasing years and experience, have remained fresh, interested, and open to life. And there are others who, when they watch a most glorious sunset or



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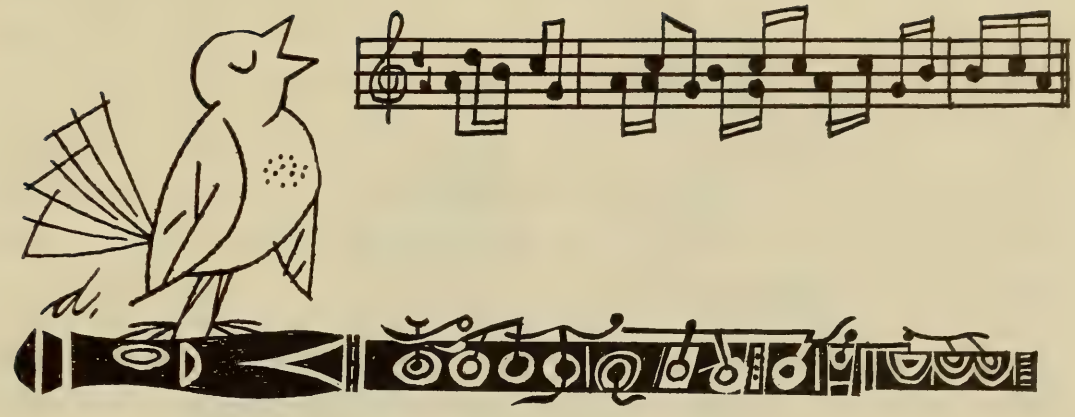
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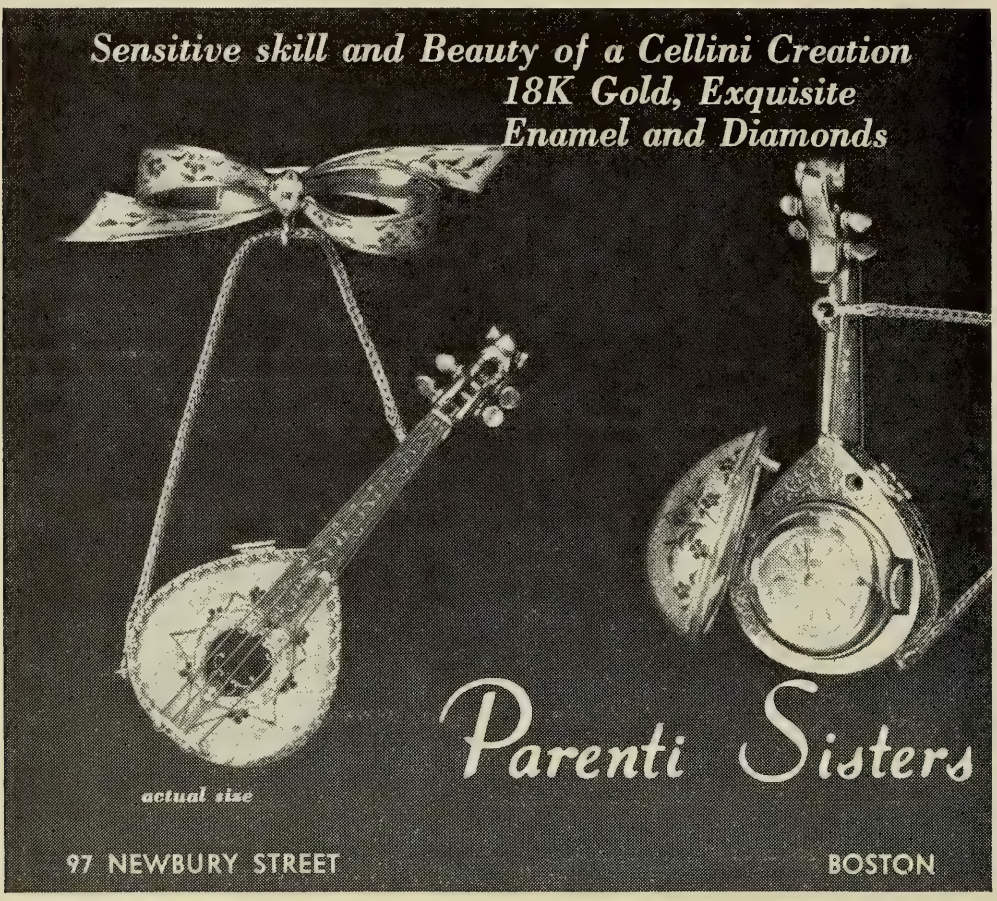
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listen to the Benedictus in Beethoven's *Missa Solemnis,* feel scarcely more than "I know this already"; and who are upset by everything new and unusual — in other words, people whose element is habit and comfort. It is for the former that our poets have written, our artists created, and our musicians composed; and it is for them, above all, that we perform our dramas, our operas, oratorios, and symphonies. As regards the latter, we artists must try, time and again, to burst open the elderly crust they have acquired, or with which many of them may have been born; our youthful vigour must call upon theirs or revive whatever is left of it. And in exactly this consists the task of the conductor when he deals with musicians who suffer from the said professional disease. The dull reluctance in which this disease expresses itself points to its mythical sire, Fafner, and his words: "Ich lieg' und besitz' — lasst mich schlafen!"*

It is exactly in his belief of possession that the error of the routinist lies. For a possession that is not being constantly striven and worked for, crumbles and melts away. There exists a habitual *espressivo* in the rendering of a musical theme as well as habitual nuances of expression in the declamation of poetry that consist in the memory of former, spontaneous interpretations and their tempo, expressive contents and fall of voice. But rendering and interpretation have gradually become

* From Wagner's *Siegfried,* Act II: "I hold what I have—let me sleep!"





counterpoint . . .

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stale, the live, heart-felt content has vanished, and only the manner has remained. A highly-esteemed actor once boasted to me that he was able to re-create, with the utmost success, the passionate agitation of a certain scene he had often played, without any inner participation, purely from the memory of his former performances and their points of detail, such as excessive resonance, wild gestures, sobbing, and so on. I had attended the performance which had, of course, deeply depressed me, much as I admired its virtuosity. Surely we must all realize that in artistic competence, in the mastering of the means of our art, there lurks the danger of falling into routine, and that, the more often we perform a work, the better we know it, and the more brilliant our technique has become, the more carefully we must beware of a habitual performance, and the more imperative it is for us to keep in touch with live emotion. Perhaps I may venture to instance my own life here: the more often I had to perform a work, the more care did I take to revive in myself the feeling of my first enthusiasm, and ask myself time and again whether the first spontaneity had yielded to a routined expression. There can have been scarcely a performance of *Tristan* or *Don Giovanni* or the *Eroica* in my life that was not preceded or succeeded by such self-searching – thus, the works of music ever remained for me "glorious

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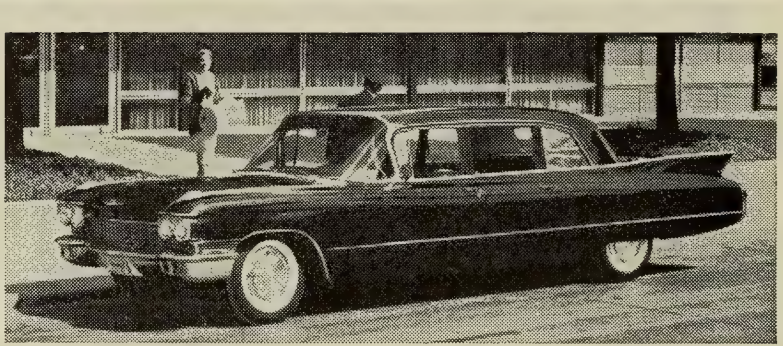
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as on the first day."* Paradoxical as it may sound, the greatness and beauty of the masterpieces of all the arts is to me nothing static and definitive: they live, they *become* greater and more beautiful with every encounter, just as works of smaller stature become duller and paler. To the question whether I know Mozart's G minor symphony, I should have to answer, in all honesty: "Today I think I know it, but tomorrow it may be new to me"; for I have often thought before that I have known it, only to find later that it was new to me.

Under a section which Bruno Walter calls "Of the practice of conducting," he discusses one of the eventual problems a growing conductor has to face.

Let us imagine the young musician standing at last as a conductor before his orchestra, about to take his first rehearsal with musicians who are entrusted to his guidance. The step to practical conducting is made – he is beginning his career. But what he experiences now, with a fast-beating heart, is very different from the idea of an orchestral rehearsal he has dreamt about during his studies or formed from actual observation. Then, the conductor, bearing the responsibility for work and performance, had seemed to him the absolute ruler, the supreme commander of the musicians who had responded with devotion to the bidding of the practical, experienced hand of the master. But already

* "Herrlich wie am ersten Tag": quotation from Goethe's *Faust*, Prologue in Heaven.



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By reason of the high tension and activity with which the responsibility invests his whole being, the conductor will be affected in his work by the orchestra's equability – that is, its lesser degree of tension; this will be like a heavy, pressing weight, the daily shifting of which may well remind him of the lot of Sisyphus. What must come to his rescue here, is an intense empathy with the mind of the players that will teach him to put life into the orchestra, raise its tension towards his own, fire the musicians with his own fire, and kindle their activity by his.

Such empathy will help him make the orchestra into an instrument on which he can play with the freedom of a soloist. But what are the artistic means of realizing those highest orchestral achievements in which his conception, his own self, can find audible expression? I shall not trouble to try and explain the strongest and most effective means,



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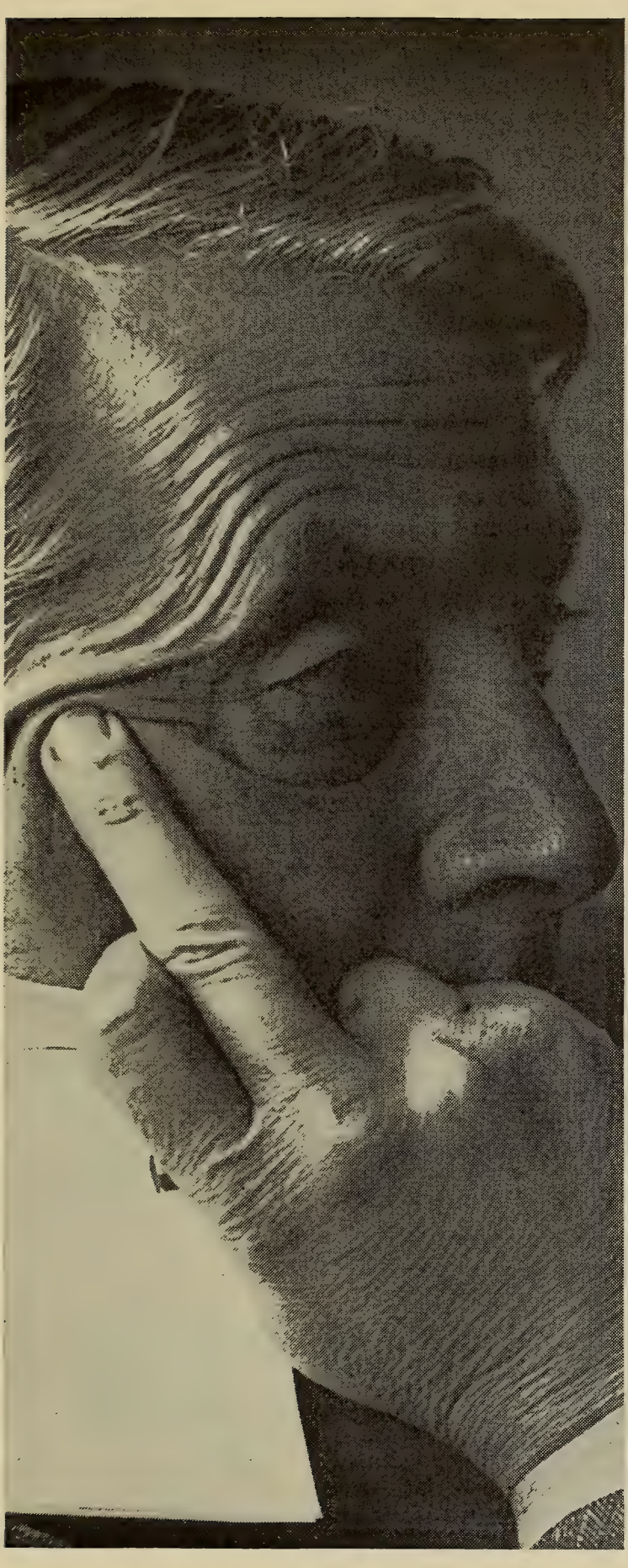
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for it is, at the same time, the most obscure: I mean by this the forcible, direct influence which the born conductor, by virtue of his inner musical intensity and the sheer power of his personality, exerts on his musicians. The forces that emanate from him create an atmosphere of spiritual communion which gives elemental spontaneity, completeness, and conclusiveness to the musical performance. Every truly sympathetic observer will have perceived in this collaboration of conductor and executants the workings of deep, instinctive forces of the soul, together with such as are elucidated by consciousness. At the very least, he will have received an intimation of an irrational element subsisting in the influence of that single one on the many. . . .

But rehearsing has a purpose yet deeper than the preparation of single performances: the gradual establishment of a musico-personal relationship between conductor and orchestra. This must sustain, supplement, and enhance the improvisatory, impelling influence of a strong conducting personality — without such increasing artistic familiarity as can only result from continuous rehearsing, the immediate

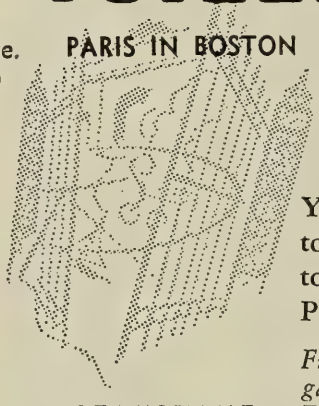
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influence of the conductor during performances would gradually weaken and in the end fail.

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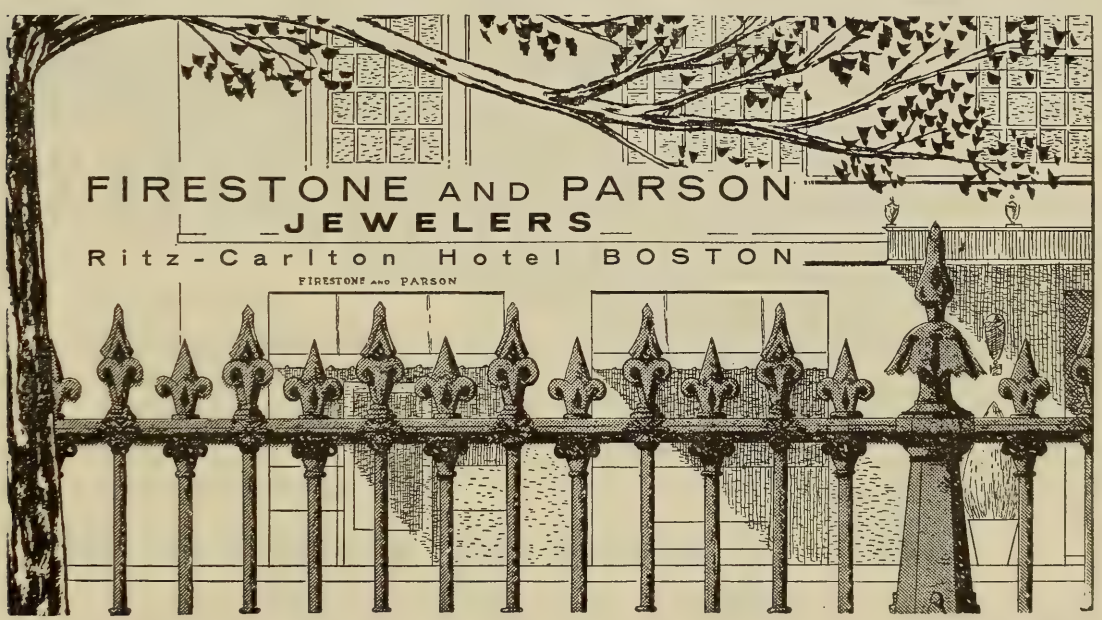
The extent of Mozart's progress upon this road is strikingly seen by a direct comparison of the First Symphony and the famous last three. The great G minor Symphony, when set beside the First, is hardly

* The final ("Jupiter") Symphony attained the number, 41, because Nos. 2 and 3 had been copies he had made for study; No. 37 was discovered to be by his friend Michael Haydn. The introduction only was Mozart's.

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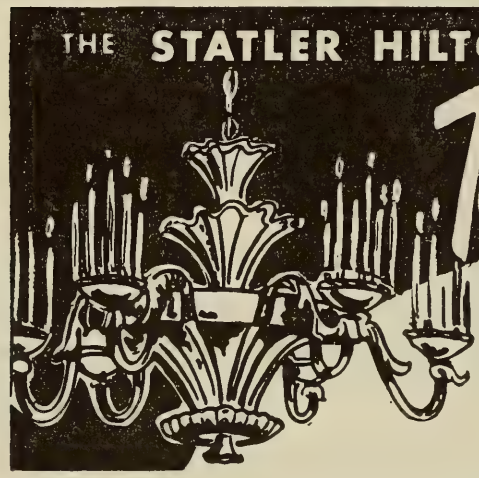


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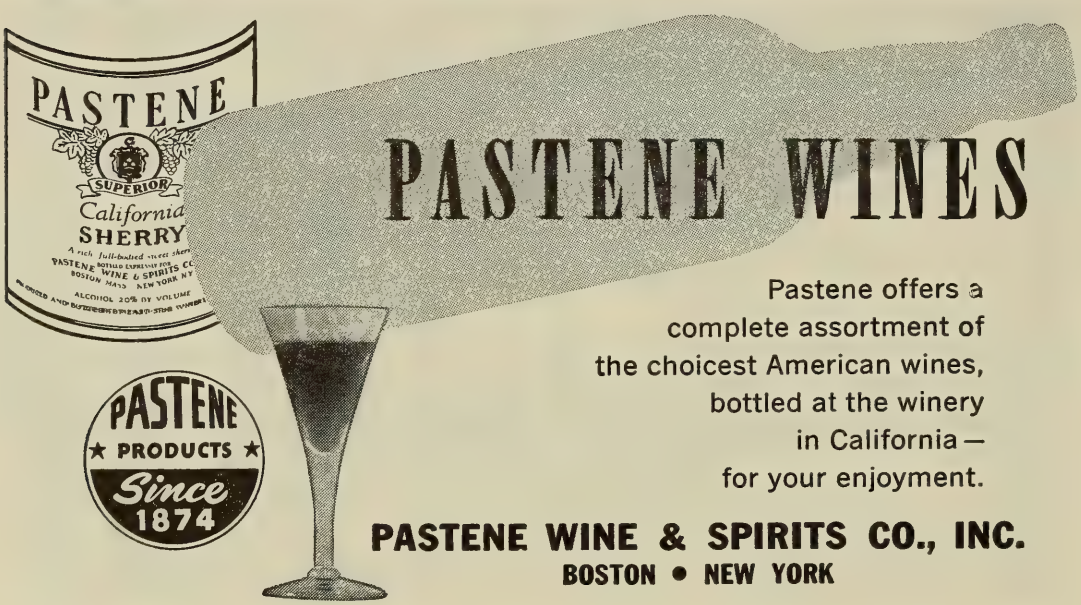
recognizable as by the same composer, even allowing for the growth from a child to a man. The greater length of the late Symphony, which means principally that it was more fully developed, is but one of many fundamental differences. The opening theme of the First, like those that immediately followed, bespeaks at once a different function. It is brief and four-square, a distinct entity, quite separable from the context, useful but of limited workability. The theme which opens the G minor Symphony on this program is quite another story. It becomes a close part of the texture of the whole first movement, subtle, fluent, self-renewing and self-multiplying, a new precedent and a hint for the Beethoven who was to compose a Fifth Symphony in C minor with just this sort of integral opening theme.

The small boy who addressed a London audience with his First Symphony had simply to catch their attention with a bright, proclamatory theme, and proceed to hold them with his wit. The G minor Symphony needed no such device. Let us suppose that the mature artist was none too concerned with his audience (when he composed this one he had



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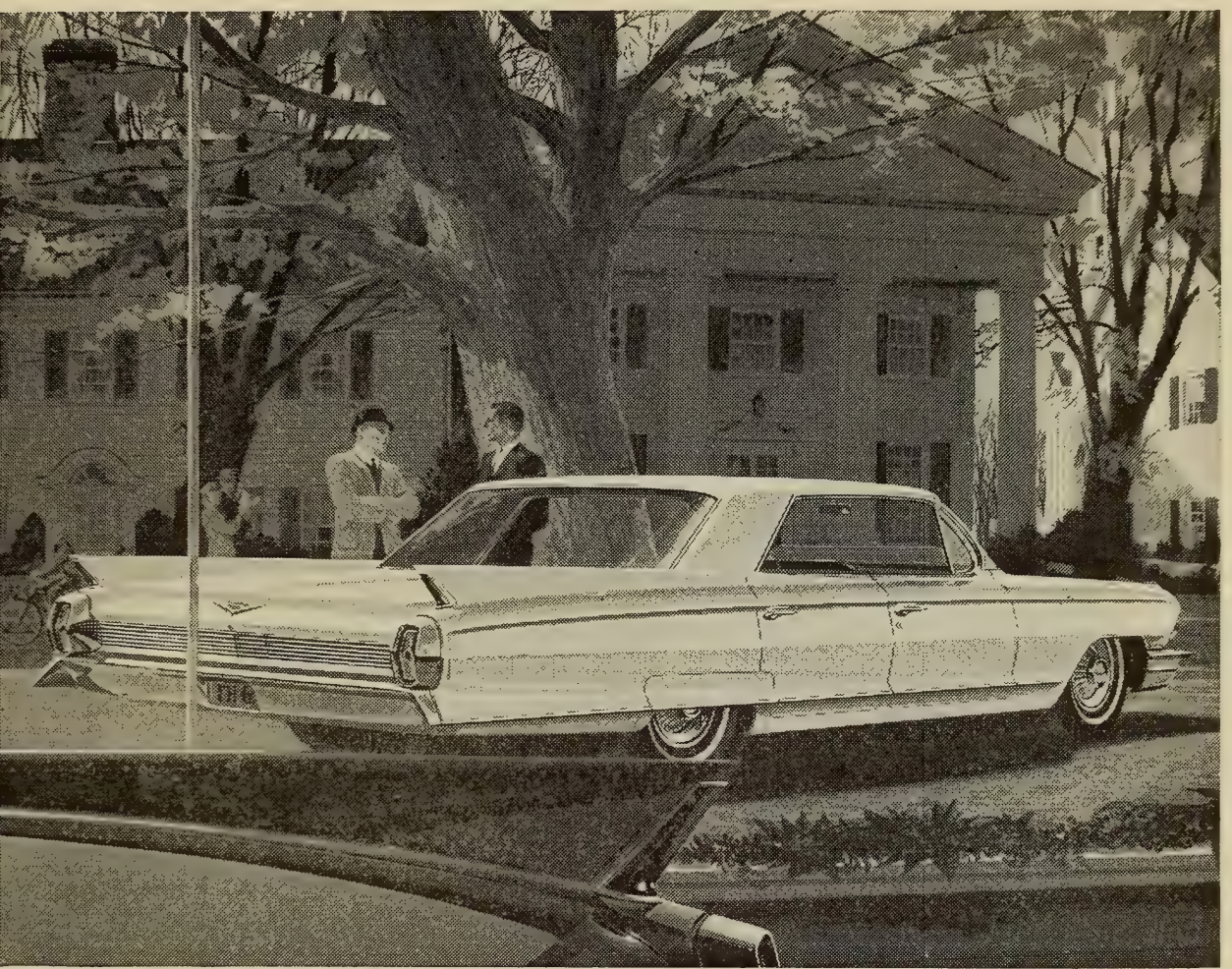


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not even a prospective audience to bother about), but poured out, even from the first bar, music in a mood of magical elevation, a mood of personal, almost reckless G minor violence which would hardly have met the expectations of a Viennese audience of 1788. (When this Symphony was performed after his death, it puzzled and displeased conventional critics.)

It would certainly have bewildered, and even more displeased a London audience of 1764, if Mozart or anyone else at the time had been able to turn out anything remotely similar. What was then called a "symphony" was a short piece in three parts, often connected, the whole lightly regarded as useful for momentary diversion. The models which fell to the boy Mozart to copy were simply overtures, and usually bore that title. The word *sinfonia* gave them no special dignity, for the *sinfonia* was nothing else than the overture to an Italian *opera buffa.* Mozart used four of his so-called symphonies as overtures to his early stage works. An "overture" became the customary opening for a concert, serving to introduce more important matters to come — concertos, arias and the like. It set the mood for a social function, exuding ceremony and light, gentlemanly grace. Anything so serious as an adagio with genuine feeling or so complex as real development or fugato would have been looked upon as worse than bad taste — actually a bore.

Mozart and Haydn were the true leaders in bringing the symphony to the point where, by 1788, it was at the very center of concert impor-

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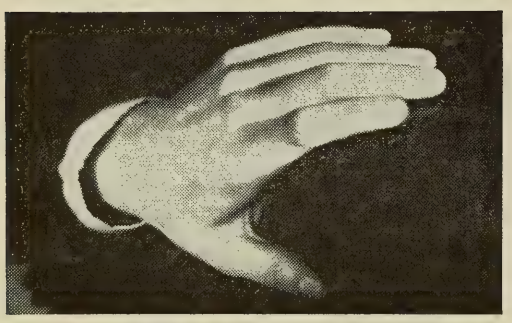
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tance, three times the length of the early "overture," and many times its measure in subtlety and emotional range. Mozart's last three were the crown of orchestral development in their century. Mozart would have credited Haydn as his colleague in the symphonic pursuit with a large part of this development, and Haydn would have freely and warmly admitted his indebtedness to Mozart – that is, if either of them had been asked. Both are to be credited with overcoming a considerable audience impermeability by the sheer persuasion of their abundant genius.

There is a striking difference, however, in the progress of each composer in the symphonic cause. The bulk and chronology of the symphonies of each shows vividly how Haydn was favored by circumstance. The total count is not the true measure – Haydn wrote over twice as many because he had many more years at his disposal and more occasions for which to provide them. Haydn spent the greater part of his long life, and Mozart the greater part of his short life, furnishing convenient "overtures" to fill in at concert performances. Thus they each wrote the bulk of their symphonies. Only in the 1780's did each come to the point of enlarging, broadening, intensifying the symphony into the primary orchestral form. Haydn wrote his beautiful symphonies for Paris and made his fame with them in those years. He later added his magnificent twelve for London, but by then Mozart was out of the running. He had died before the first of them was written.

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Mozart was far less fortunate than Haydn, for in Vienna there was little or no demand for symphonies for him in the new and larger sense. Through the ten Vienna years that public was simply not interested, and did not require as many as one. A Salzburg symphony that happened to be on hand would do. He wrote the last great five for other uses. A bid came from Linz and one from Prague, and later he was moved to compose his final three without any bid at all. With what a brace of symphonies he might have matched Haydn's dozen if he had lived a little longer! Mozart had occasion to compose only eight symphonies, beginning with No. 33 in B-flat major, of 1779, which can be considered as in the full maturity of the form, and comparable in that sense to Haydn's last twenty. With Mozart the point of maturity in his symphonies came far later than it had in his piano concertos for the simple reason that his audiences, even his Vienna audiences, gave their real attention only to piano concertos in full regalia. Vienna, then, is to be thanked for the profusion of great concertos and blamed for the paucity of great symphonies.

This does not mean that the earlier symphonies are lacking in interest, musical significance, many surpassing beauties. Mozart turned them out with fair regularity through all of his traveling years, when he never entered a city or visited a court without at least one in readiness for a concert. Mozart knew what was expected of him and provided accordingly. He was not the kind to reform audiences or chafe at their obtuseness. It was not because he was more at home with the piano that his concertos matured much earlier than his symphonies. It was because his patrons looked upon him expectantly as a phenomenal pianist, and as a composer only incidentally. The players he was

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given to deal with were limited in number and organized mostly for purposes of accompaniment. Not until Mannheim did he encounter an orchestra of independent importance. The stimulation of listening in Mannheim added to the stimulation of Haydn and the stimulation of a first-rate orchestra to work with resulted in the "Paris" Symphony of 1778, not the most deeply felt he had composed, but his most deft product of craftsmanship by that time.

The symphonies until then are anything but negligible. They are a barometer of Mozart's musical growth. Even in the earliest, the formula of gallantry is often transformed into natural boyish exuberance. There are fresh thoughts in each; some abound with fascinating forerunners of the Mozart to come. Increasingly, he applies sleight-of-hand in the way of modulations, sudden fancies, dramatic incursions. Mozart was incapable of dry formality. In their course, the symphonies attain smoothness, amplitude, variety. They sometimes forget ceremony and become personal in mood, as when he plunged into the minor. He could provide easy charm in an allegretto, pretty sentiment in an andantino, according to formula, but he could also unexpectedly reveal his heart.

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PIANOFORTE CONCERTO IN E-FLAT (KOECHEL NO. 482)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

The orchestral portion of this concerto is scored for flute, 2 clarinets, 2 bassoons, 2 horns, timpani, and strings. It has been performed only twice at these concerts: November 3, 1933, when Egon Petri was the soloist, and December 27, 1940, when George Copland was the soloist.

MOZART composed this concerto in Vienna in December, 1785, in the midst of his most productive years. He wrote it, with two others, for three subscription concerts which he gave in Vienna, in the Lenten season of 1786. The Concerto in E-flat, however, Mozart first performed in December when it was still fresh from his pen, at a concert in aid of widows of musicians. The audience obliged him to repeat the andante.

The three concertos (K. 482, 488 and 491) interrupted Mozart's work upon *Figaro* in this winter. In this, the first of them, he allowed the *buffo* spirit to creep into the fast movements. They have a theatrical externality of treatment, a play for attention, and this externality includes a showy part for the soloist. He approaches the close with growing momentum to a brilliant curtain. This does not mean that the music is superficial in any unfavorable sense, unless *Figaro* is to be

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called superficial. Mozart did not have to be deep to be great. Melody, by-play, subtle changes, are not wanting. Indeed the concerto becomes serious in its Andante. He gives us another of his great melodies, at first by the strings, con sordino. He has at his command a full and competent wind section, and he proceeds to make the most of it. After the piano has expatiated upon the melody, the *"harmonie"* by itself, flute, clarinets (for the first time in his piano concertos), bassoons and horns take over. Later the flute and first bassoon join the strings in true concertante fashion. The finale offers still another of Mozart's lively rondo tunes in 6/8 time. The hilarity is interrupted by a short Andantino cantabile where the woodwind choir affords new delights before the swift close.

A glance at Mozart's activities in this winter of 1785–6 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project – *The Marriage of Figaro.* The father wrote to Marianne on November 2 that her brother was "up to his ears" in *Figaro* – he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was *Der Schauspieldirektor,* the one-act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of *Idomeneo* in March, which he super-

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vised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his musical setting derived from Beaumarchais. He put his last touches to the score of *Figaro* just before its performance on May 1, 1786.

Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. Lent, with the theatres closed, was a fashionable time for such evenings, and the father Leopold discloses in a letter that Wolfgang's harpsichord* was carried back and forth between the theatre and various private houses no less than twelve times between February 11 and March 11, 1785.

* "Mozart's concert harpsichord is in the Mozarteum at Salzburg, a little instrument by Anton Welter, in a walnut wood case with black naturals and white flats and sharps. It has five octaves, is light in touch, and tolerably powerful in tone." — Jahn.

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

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is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are the first characteristic of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval;

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in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor, moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet – all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches

Chez Lucien

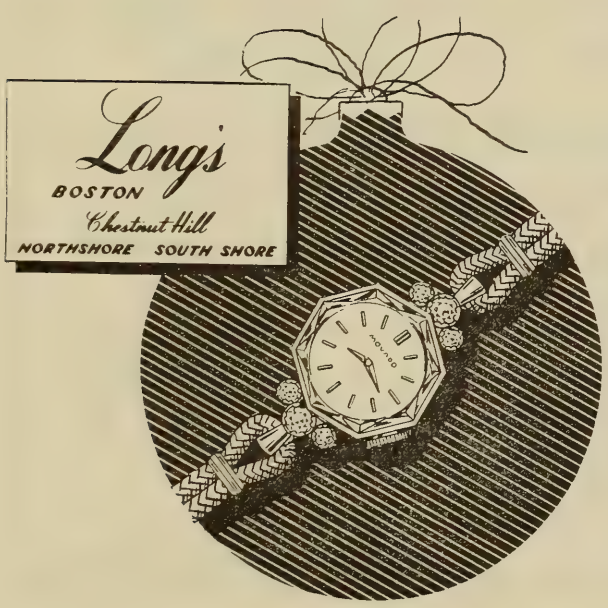
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The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely

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familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness *(Cantabilität)* which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

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F. J. Fétis, reviewing the Symphony in Paris (*Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch

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Herbert Glass, THE AMERICAN RECORD GUIDE

"This new composition ranks with the finest of Poulenc's major creations..."

—Allen Hughes, THE NEW YORK TIMES

There seems little more that we might add. Angel is proud of the privilege of presenting this truly memorable album.

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Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

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the irresistible stream of richest harmony into the heart of his melody, as though with anxious care he sought to give it, by way of compensation for its delivery by mere instruments, the depth of feeling and ardor which lies at the source of the human voice as the expression of the unfathomable depths of the heart."*

While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).

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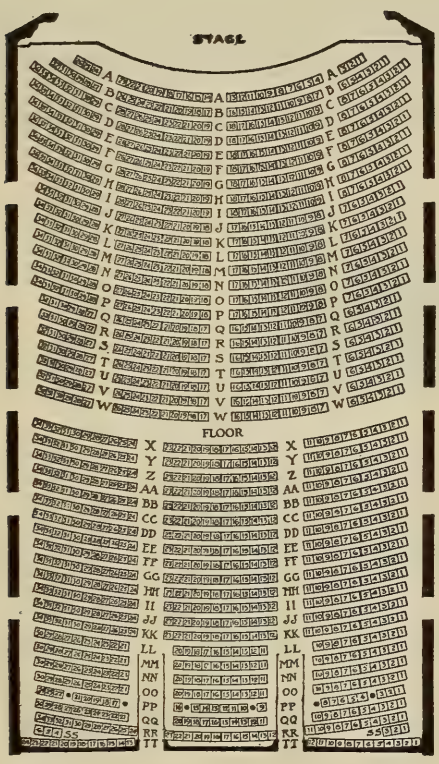
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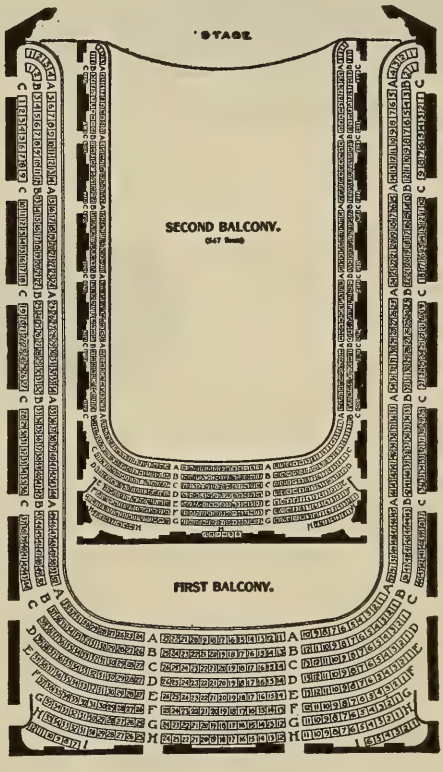
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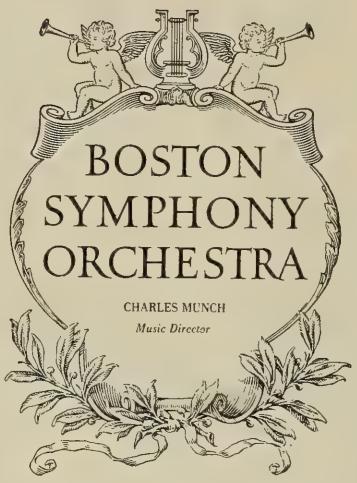
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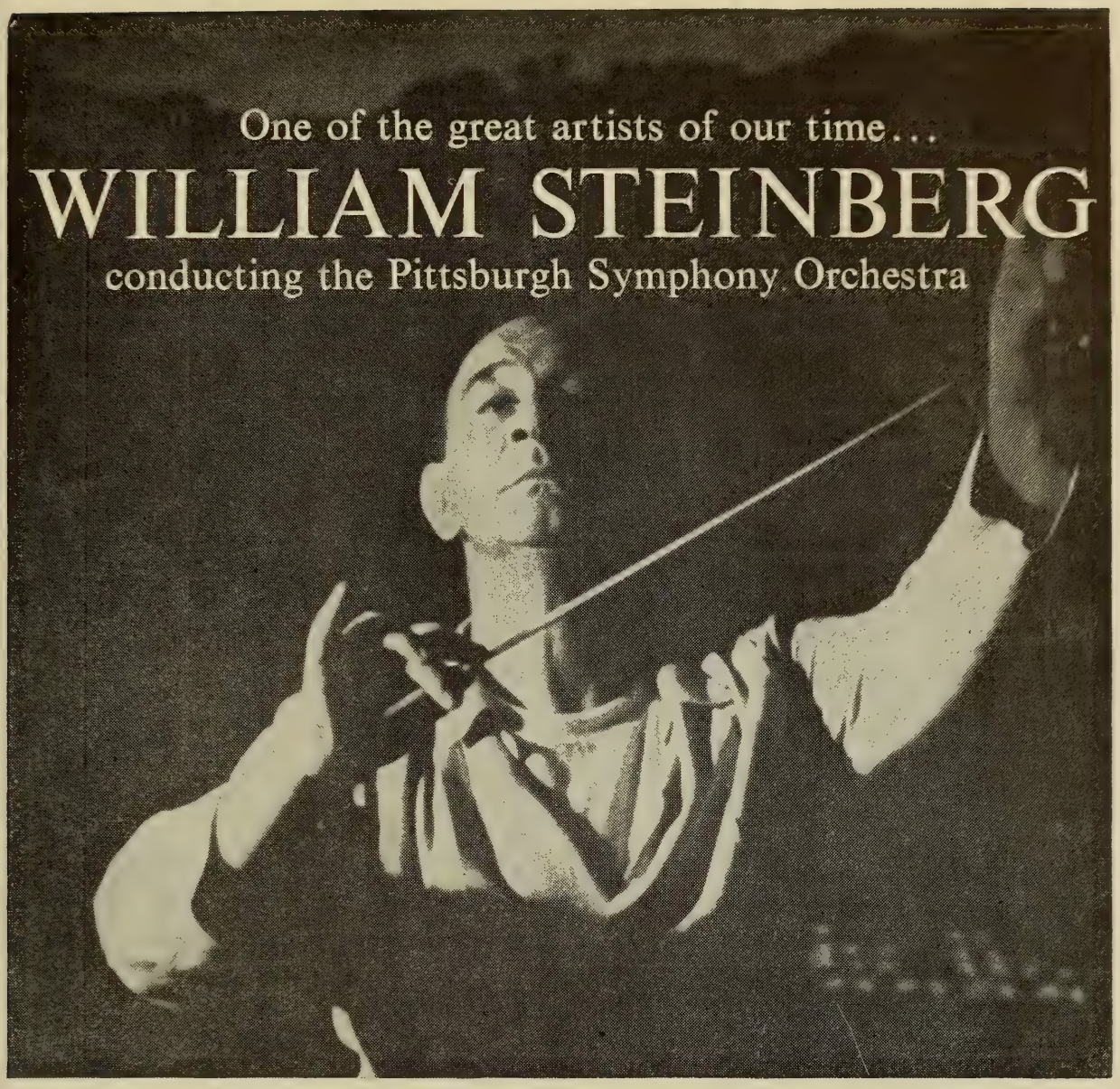
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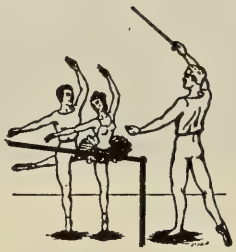
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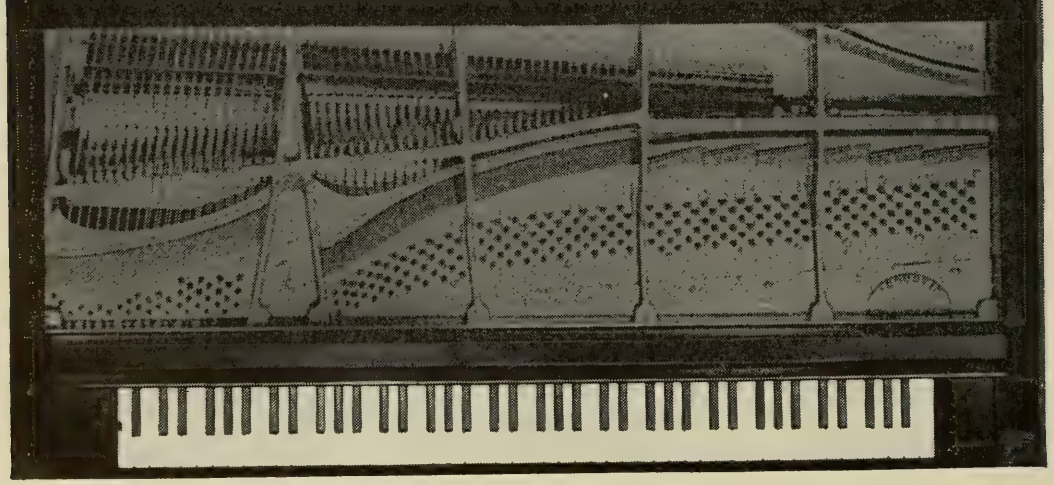
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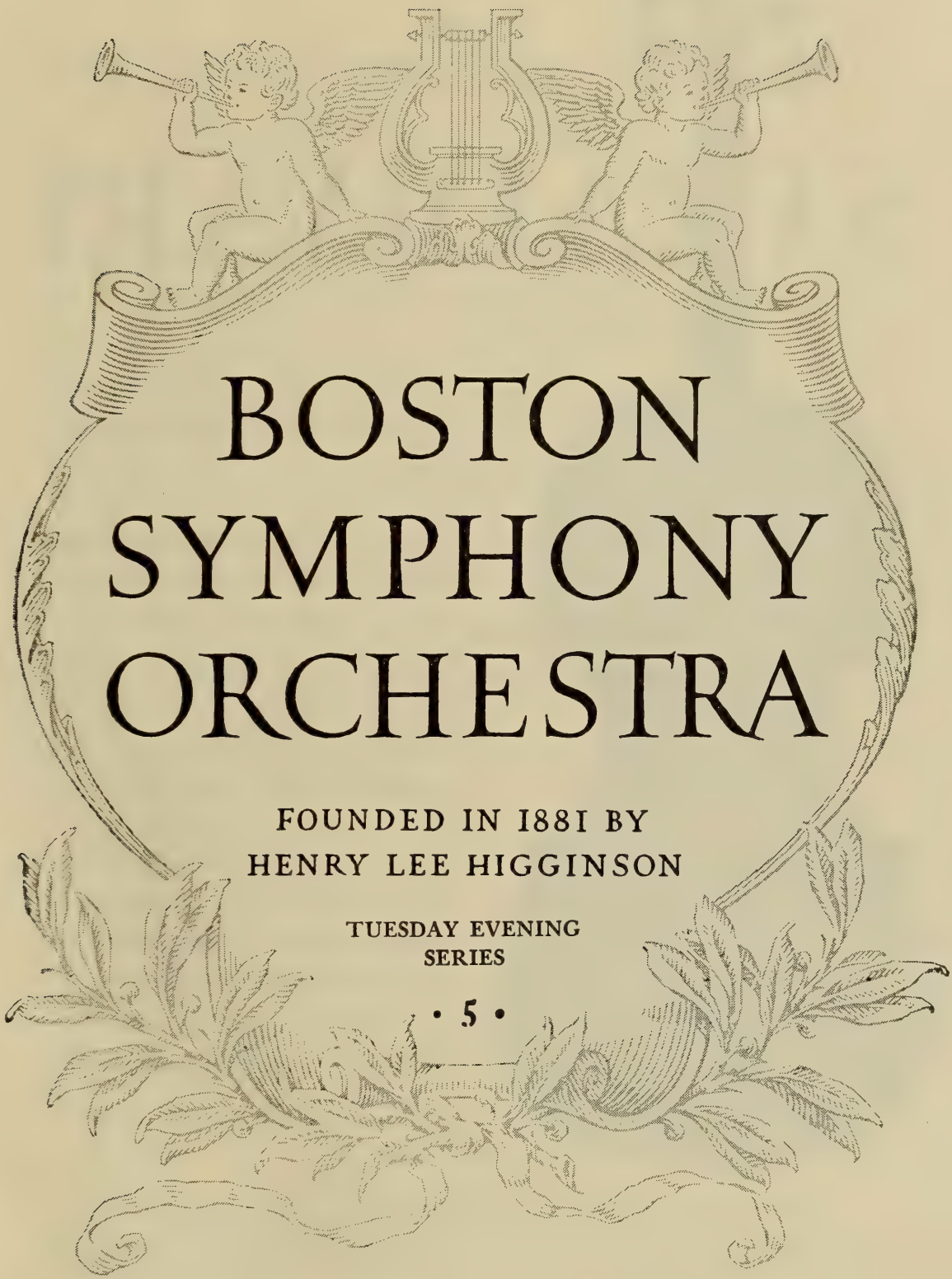
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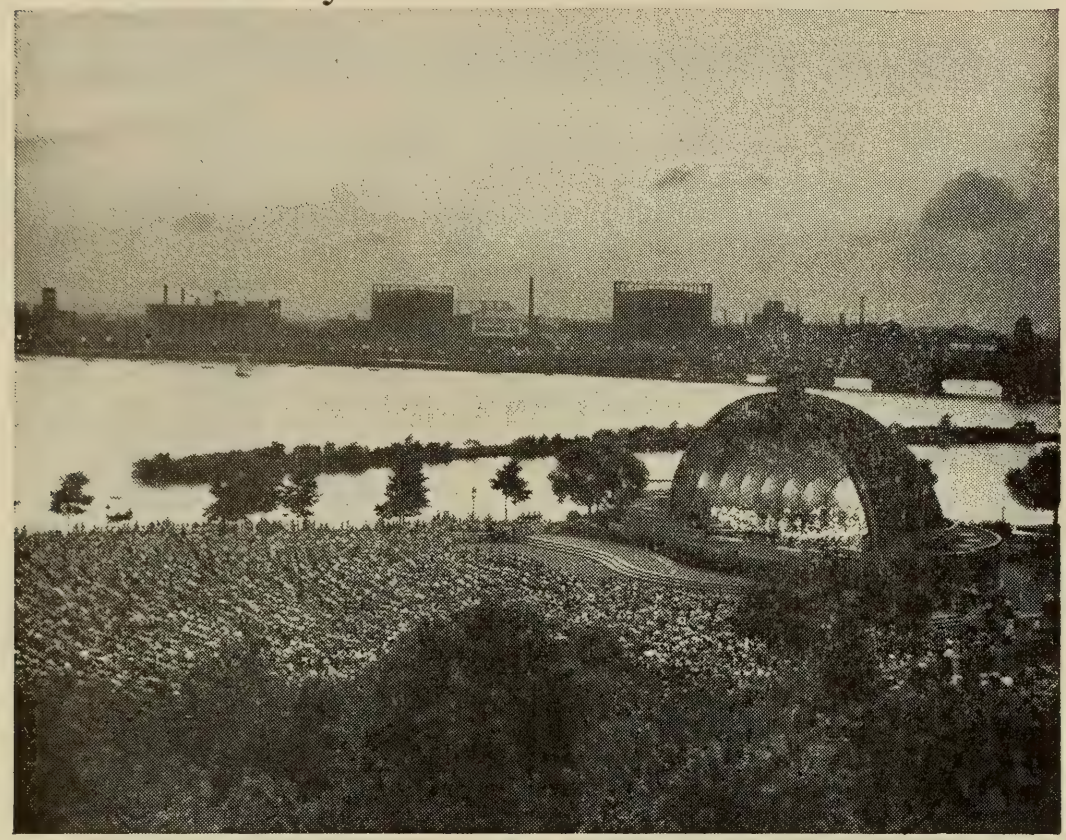
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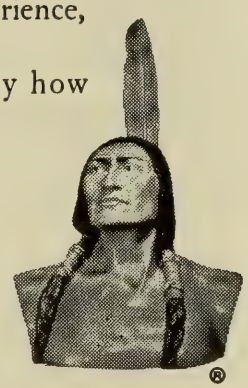


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CONTENTS

Program 9

NOTES

Debussy ("Printemps") 11

Piston (Symphony No. 6) . . . 22

ENTR'ACTE

The New Edition of Beethoven's Letters (*J. N. B.*) 34

NOTES

Beethoven (Violin Concerto in D major) 48

EXHIBITION

An exhibition of paintings assembled by Roger Curtis is on view in the Gallery. The paintings include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group, and Portrait Artists of New England.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The exhibit this week consists of the cello section.

• •

ERICA MORINI

Erica Morini, born in Vienna of an Italian father and a Viennese mother, studied with Otakar Sevčík at the Vienna Conservatory and as a prodigy of twelve played in Leipzig under the direction of Arthur Nikisch. She had acquired a European reputation when she made her American début in 1921. After two seasons she returned to Europe for seven years. She appeared as soloist with the Boston Symphony Orchestra at the Berkshire Festival, August 4, 1946, when she played with Gregor Piatigorsky in Brahms' Double Concerto, and at the Friday and Saturday concerts on October 18–19, 1946, when she played in Tchaikovsky's Concerto. Miss Morini now makes her home in New York and has become an American citizen.

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THE ALBERT SCHWEITZER MEDAL

After the concert on Friday afternoon, January 12, an Albert Schweitzer Medal was presented to Charles Munch. This medal was made by Joseph Coletti, under the commission of Mrs. Julian W. Rogers, Chairman of the Friends of Albert Schweitzer. (The Albert Schweitzer Medal is also to be presented to Pablo Casals in Puerto Rico next week, on the occasion of Señor Casals' 85th birthday.) The reverse bears an inscription from Schweitzer: "Whosoever is spared personal pain must help in diminishing the pain of others."

The following statement was made for this occasion by the Reverend Edwin Prince Booth, Professor of Historical Theology at Boston University:

"It is right and fitting for the names of Albert Schweitzer and Charles Munch to be joined in our appreciation. They are brothers-in-law, and they are kin also in the world of music. In the mid-nineteenth century leaders of the High School for Music in Berlin had discovered the work of Johann Sebastian Bach and were studying it with great enthusiasm. Eugène and Ernest Munch shared this appreciation of Bach and carried it into their work at Mulhouse and Strasbourg.

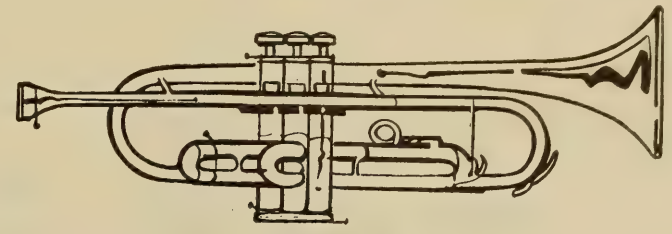
"Ernest Munch, brother to Eugène and father to Dr. Charles Munch, was Organ-Master at St. William's, and Conductor of a Bach Choir. To Albert Schweitzer's great advantage, Ernest Munch became his teacher. Over many years, in the give and take of discussion, practice, and execution, the music of Bach matured in their hands.

"In the evolution of Western European Music there is a moment of greatness here in the closing days of Anglo-Franco-Germanic culture. The world owes a word of gratitude to the Alsatian families of Munch and Schweitzer as their contributions enrich Europe and lengthen from Alsace to Lambarene and to Boston."

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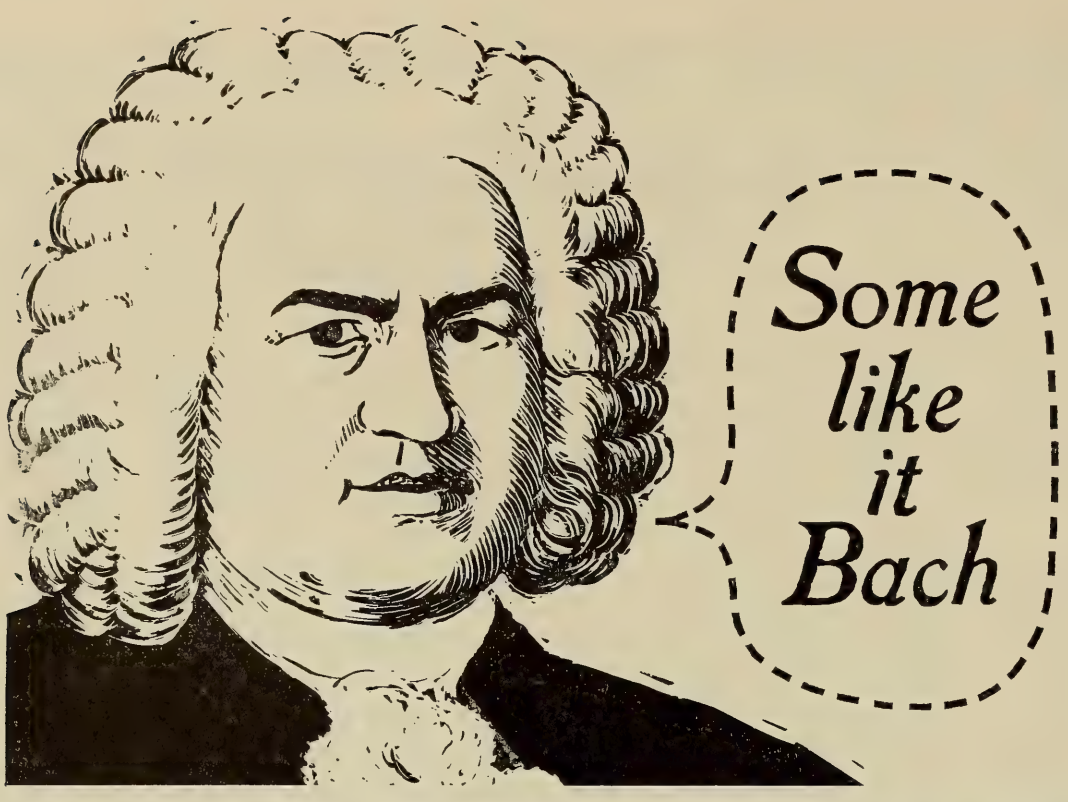
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DEBUSSY ..... "Printemps," Suite symphonique

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I. Fluendo espressivo
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"PRINTEMPS," SUITE SYMPHONIQUE

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

Debussy's *Printemps,* composed in 1887 as a work for orchestra, piano and chorus, appeared in transcription for chorus with piano (four hands) in 1904. It was published in its final version for orchestra and piano duet (without chorus) in 1913 — the one here performed.

Printemps in this version was first played by the *Société Nationale de Musique* in Paris, April 18, 1913, when Rhené-Baton conducted. It was introduced in New York by Walter Damrosch and the New York Symphony Society, December 5 of the same year, and in Boston January 23, 1914 by the Boston Symphony Orchestra under the direction of Karl Muck, who repeated it October 26, 1917. Pierre Monteux conducted the work at these concerts March 23, 1923; Charles Munch on December 19, 1952.

The orchestration includes 2 flutes and piccolo, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, side drum, cymbals, triangle, harp, pianoforte (four hands) and strings.

DEBUSSY'S *Printemps,* composed as a Prix de Rome *Envoi,* has no connection with an earlier work for chorus with the same title, composed as a Prix de Rome competition piece in 1882, and posthumously published as *Salut, Printemps,* to distinguish it from the later work. The third *Image, Rondes de Printemps,* is again an entirely different work.

Printemps was Debussy's second *Envoi* as a Prix de Rome laureate.

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He went to Rome in January, 1885, but, restive about giving three years of his young life to what he considered stagnation in the Villa Medici, he returned to Paris in the spring of 1887. He wrote of the place as "a cosmopolitan hotel, a private college and a compulsory civilian barracks . . . the abominable villa." But Debussy was not as unhappy in Rome as he liked to make out. He had congenial friends there to share his enthusiasms, some of them connected with the other arts. Even the conventional musicians (of which there were also plenty in Paris) were useful as an irritant — by stimulating his antagonisms they would have sharpened his independent growth. The alert and sensitive artist was inevitably broadened by his surroundings and responsive to the treasures of beauty the Eternal City had to offer — conspicuously, the pure, churchly counterpoints of Palestrina or Lassus.

Debussy had competed for the Prix de Rome honor perhaps for no more definite reason than that it was the obvious line of endeavour pursued by many Conservatory students at the time. He had taken the prize with the Cantata *L'Enfant Prodigue* in 1884. This score showed in the student who was still learning his *métier* a developing dramatic sense and a growing skill in the handling of detail. These qualities, together with a dependence upon the lyric style of Massenet, outweighed in the minds of the judges certain harmonic and other liberties

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prophetic of the future Debussy. Massenet was one of these judges, and Debussy privately admitted having curried their favor by imitation of his teacher and friend. It was an annoyance to him in his later years that from this score, redolent of *Manon* or *Hérodiade,* a single air survived as a prima donna's favorite.

At Rome Debussy attempted two choral settings of texts according to the expectations of his benefactors, but neither *Zuleïma* which became his first *Envoi* nor *Diane aux Bois* satisfied the self-searching composer. He did not readily find music to express "action" in the librettos and looked for something less binding, such as "states of soul." Botticelli's *Primavera,* which may well have excited his imagination in Florence, was his admitted inspiration for *Printemps.* In this he committed himself to no text whatever, but only wordless syllables. His increasing tendency to use voices as an element of color, blending in the orchestral palette, was frowned upon. The use of the "unorchestral" key of F-sharp major in *Printemps* brought lugubrious head-shakings from the judges, who consisted of the following musicians, worlds removed from the ways of "impressionism": Thomas, Gounod, Delibes, Reyer, Massenet, Saint-Saëns. The official report of the Secretary of the Académie des Beaux-Arts said this about *Printemps:*

"His feeling for musical color is so strong that he is apt to forget the importance of accuracy of line and form. He should beware of this vague impressionism which is one of the most dangerous enemies of

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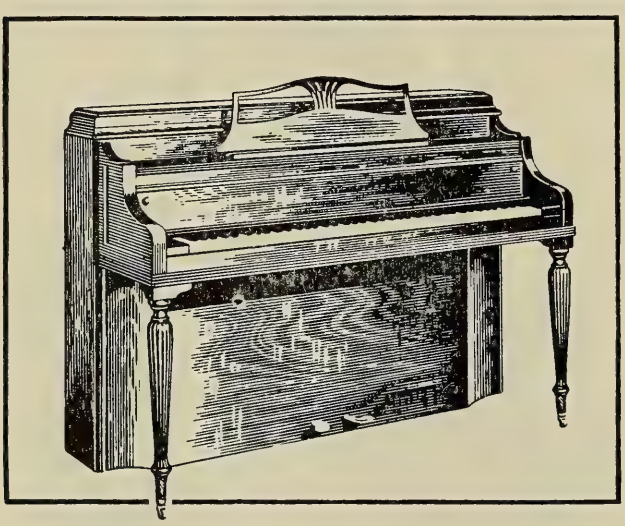
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artistic truth. The first movement of M. Debussy's symphonic work is a kind of prelude — an adagio. Its dreamy atmosphere and its studied effects result in confusion. The second movement is a bizarre, incoherent transformation of the first, but the rhythmical combinations make it somewhat clearer and more comprehensible. The Academy awaits and expects something better from such a gifted musician as M. Debussy."

The Academicians were to remain consistent in deploring those very qualities which were soon to be Debussy's supreme contribution to music. His next score to be submitted was *La Damoiselle élue,* about which the official report said: "It is not deficient either in poetry or charm, although it still bears the marks of that systematic tendency towards vagueness of expression and form of which the Academy has already complained." *La Damoiselle élue* was not performed until 1893, *Printemps* not until 1913. It was said that Debussy, disgusted because the Academy refused to sanction a performance of *Printemps,* would not write what was traditionally expected of him — an overture for the official exercises. He may have considered himself well rid of this uncongenial task.

Printemps lay quite unnoticed until the *Revue Musicale* published it as a supplement in 1904 in a version for six voice parts with accom-



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paniment of piano duet. Durand published it in the same year, and in 1913 brought out the definitive version, without chorus. The parts for two pianists were preserved and the orchestration restored. Debussy called upon Henri Büsser who had orchestrated his *Petite Suite* in 1907.

In February 1887, as he was completing *Printemps,* Debussy wrote about it to Émile Baron, a bookseller in Paris. "The idea I had was to compose a work in a very special color which should cover a great range of feelings. It is to be called *Printemps,* not a descriptive Spring, but a human one.

"I should like to express the slow and miserable birth of beings and things in nature, their gradual blossoming and finally the joy of being born into some new life. All this is without a program, for I despise all music that has to follow some literary text that one happens upon. So you will understand how very suggestive the music will have to be — I am doubtful if I shall be able to do it as I wish."

Louis Laloy thus described *Printemps* as a result of Debussy's Roman sojourn:

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masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors, but men, take counsel of a nature richer and more serious than ours, of a people that know better than we how to put a good face on life. They are rare, no doubt. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician [!]. For the others, Italy is only the land of suburban wine-taverns and romances. Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases this one and that one to take among the divers beauties with which the centuries have overloaded her. For Claude Debussy she reserves the disclosure of 'Spring,' which is the poem of foliage kissed by the sun; of fresh springs in the shadow of hills; of floating light. This Symphonic Suite in two parts for orchestra and chorus already evokes, with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs."

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SYMPHONY NO. 6

By WALTER PISTON

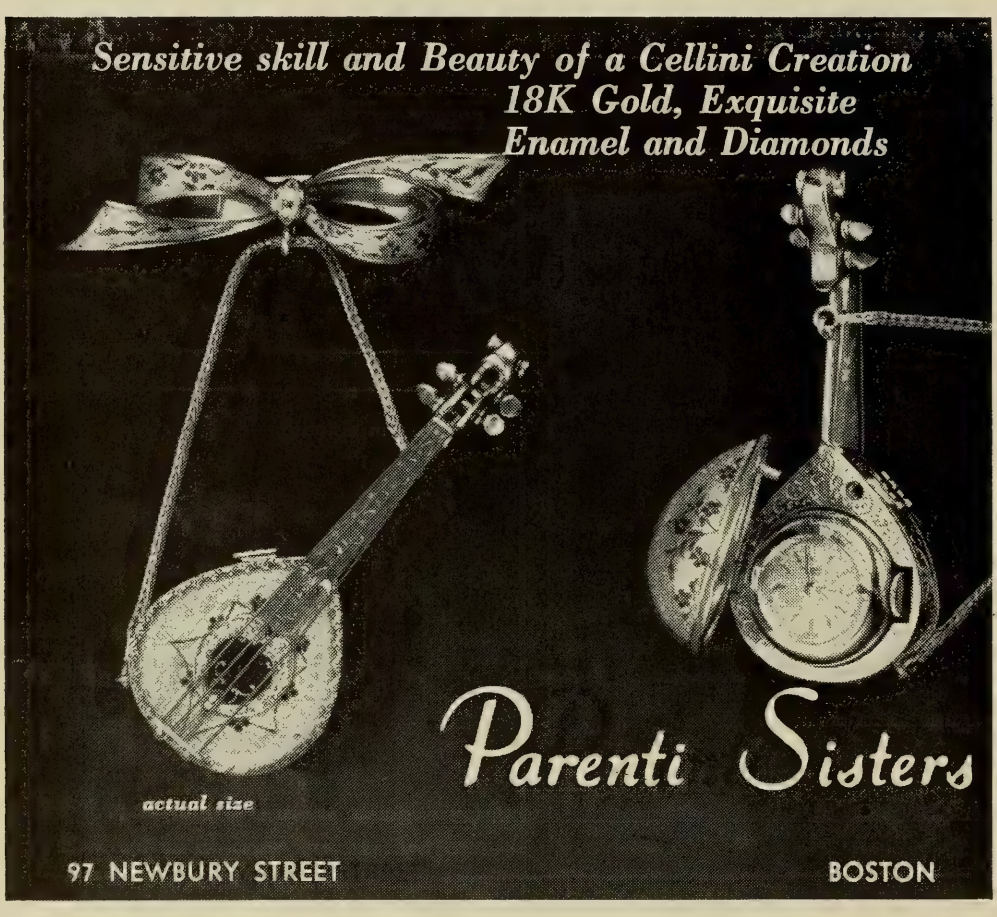
Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky. Its first performance was at these concerts on November 25–26, 1955. The Symphony has been performed on tour in the United States, Europe in 1956, the Orient in 1960. It was last performed at the concerts in Boston on April 1–2, 1960.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.





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"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

• •

Two summations of Walter Piston and his music are at hand. The

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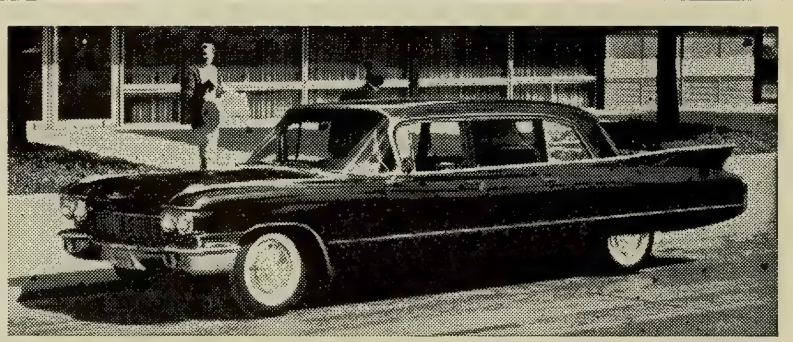
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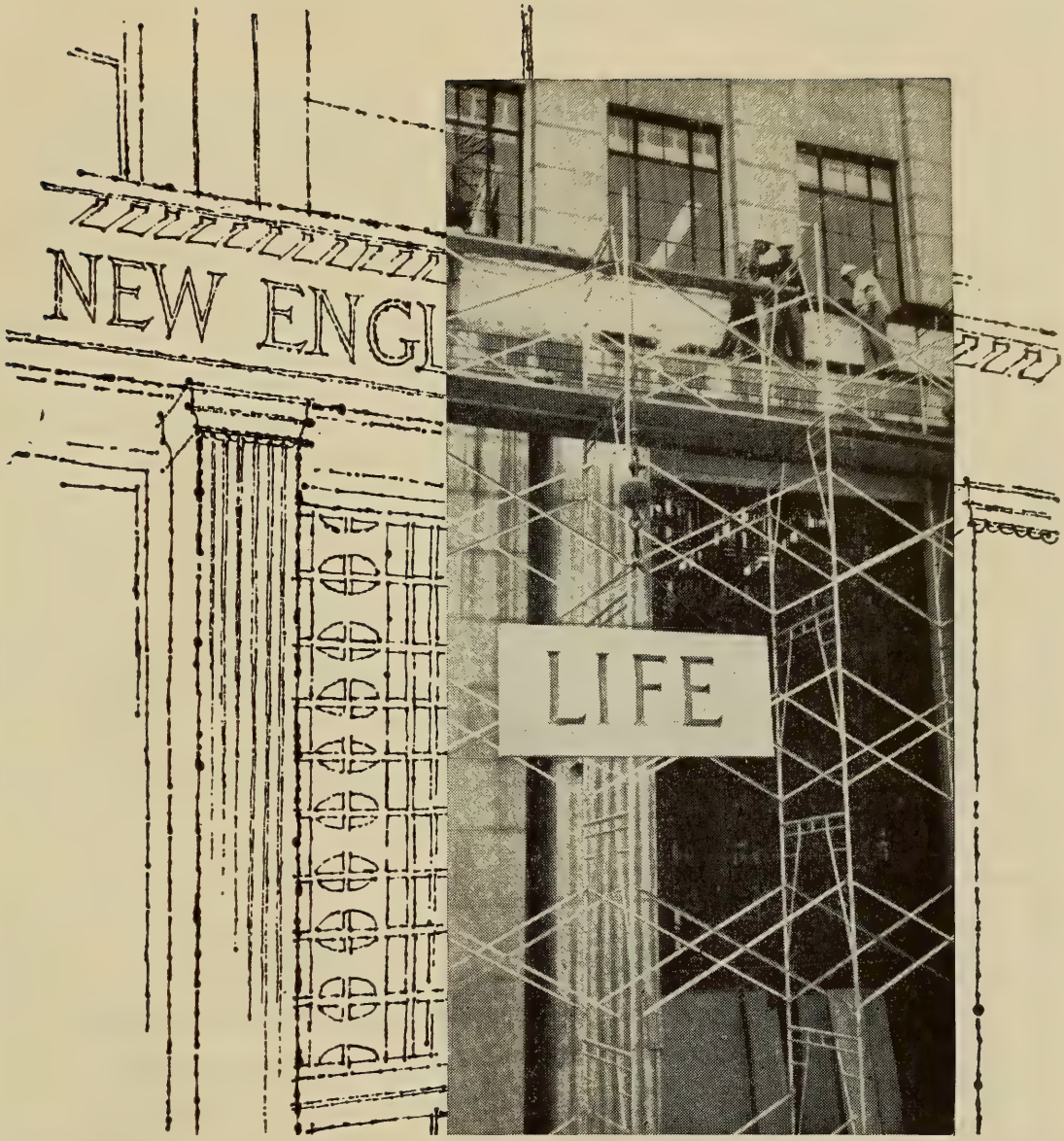
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first is quoted from the Harvard Alumni Bulletin (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which is combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), and *Counterpoint* (1947), [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "



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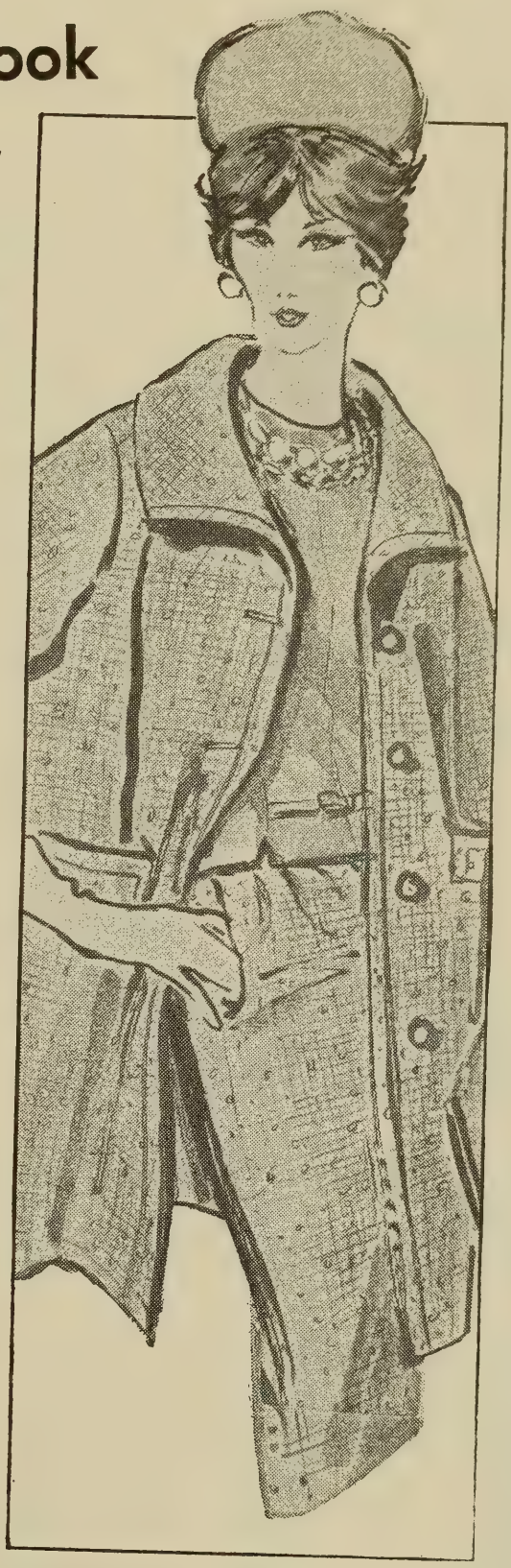
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The second summation was written by Nicolas Slonimsky (for the Civic Symphony Orchestra of Boston):

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was



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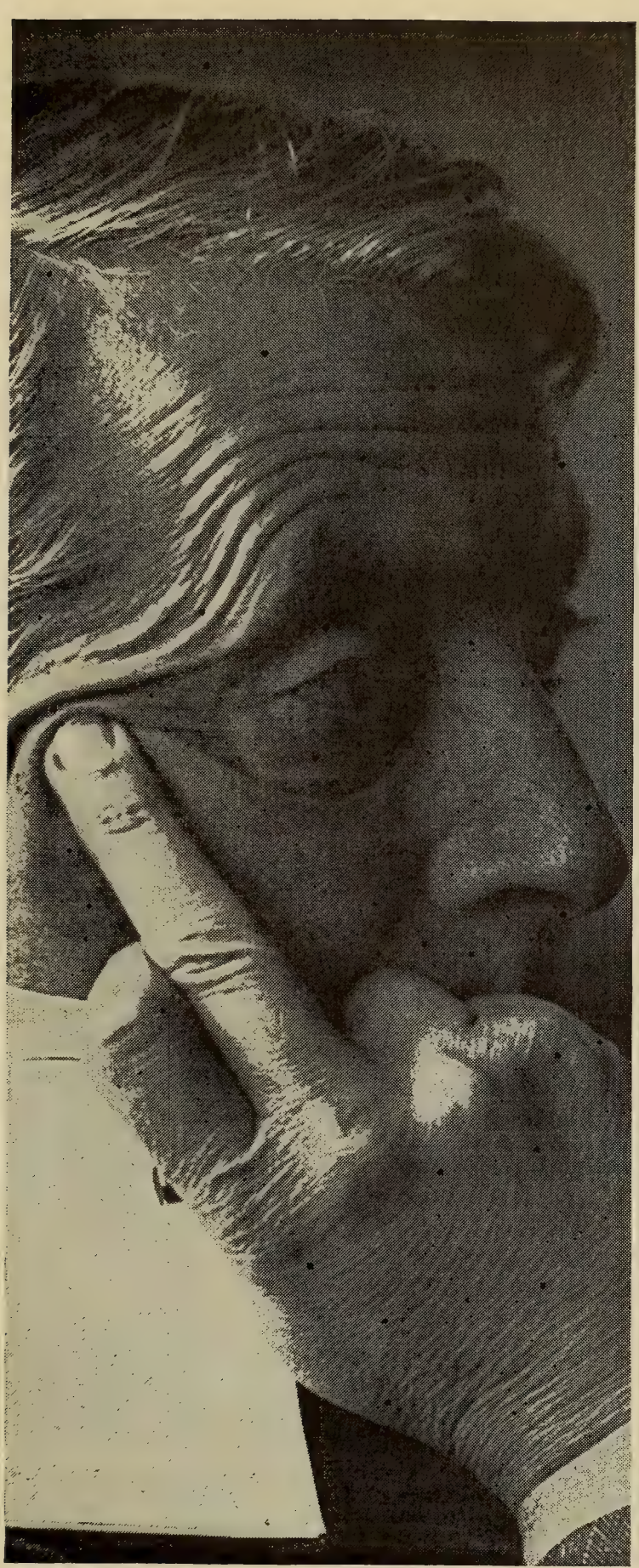
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performed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

• •

The following orchestral works by Walter Piston have been played at the Boston Symphony concerts in the years indicated:

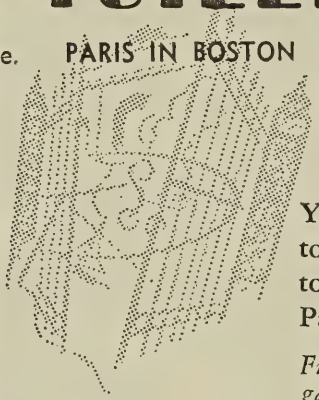
		Conducted by
1928	*Symphonic Piece	Serge Koussevitzky
1930	*Suite for Orchestra, No. 1	Walter Piston
1934	*Concerto for Orchestra	Walter Piston
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1941	Concerto for Violin and Orchestra (Soloist, Ruth Posselt)	Richard Burgin
1942	Sinfonietta	Richard Burgin
1943	*Prelude and Allegro for Organ and Strings (Soloist, E. Power Biggs) Repeated 1945	Serge Koussevitzky
1944	Symphony No. 2 (Repeated in 1955 by Charles Munch)	G. Wallace Woodworth
1948	*Symphony No. 3 (Repeated in the following season)	Serge Koussevitzky
1949	Suite for Orchestra, No. 2	Charles Munch
1952	Toccata	Charles Munch
1952	Symphony No. 4	Charles Munch
1954	*Fantasy for English Horn, Strings and Harp (Soloists, Louis Speyer and Bernard Zighera)	Charles Munch
1955	Symphony No. 2	Charles Munch
	Symphony No. 6	Charles Munch
1956	Symphony No. 5	Charles Munch

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1958	Concerto for Viola and Orchestra (Soloist, Joseph de Pasquale)	Charles Munch
1959	Symphony No. 3	Charles Munch
1960	New England Sketches	Charles Munch

Of the above works the *Toccata* was dedicated to Charles Munch and first performed under his direction on his tour of this country with the *Orchestre National de la Radiodiffusion Française* in the season 1948–1949. Mr. Munch conducted the *Toccata* with the Boston Symphony Orchestra in Paris and London in 1952. *The Incredible Flutist* has been performed by the Pops Orchestra under the direction of Arthur Fiedler, both as a ballet and as a concert number.

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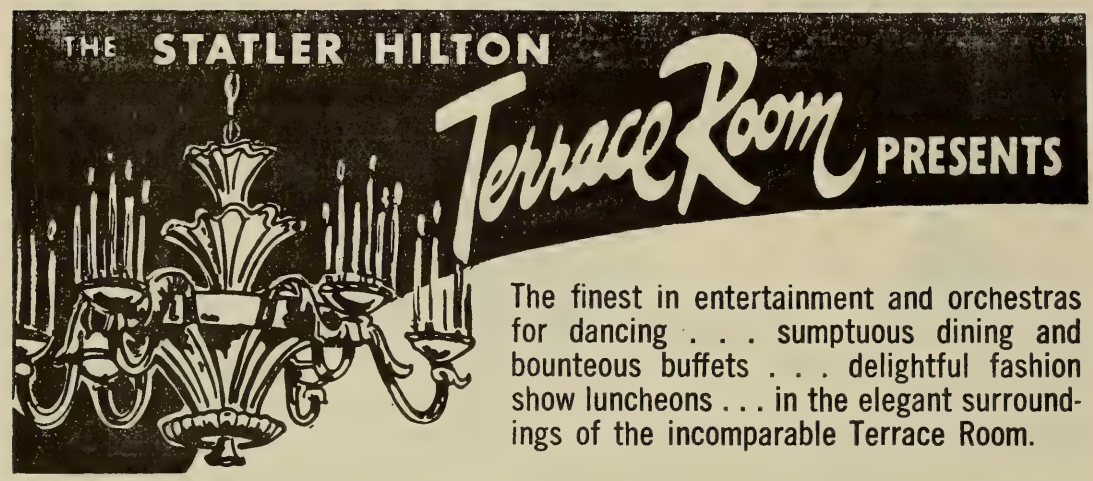


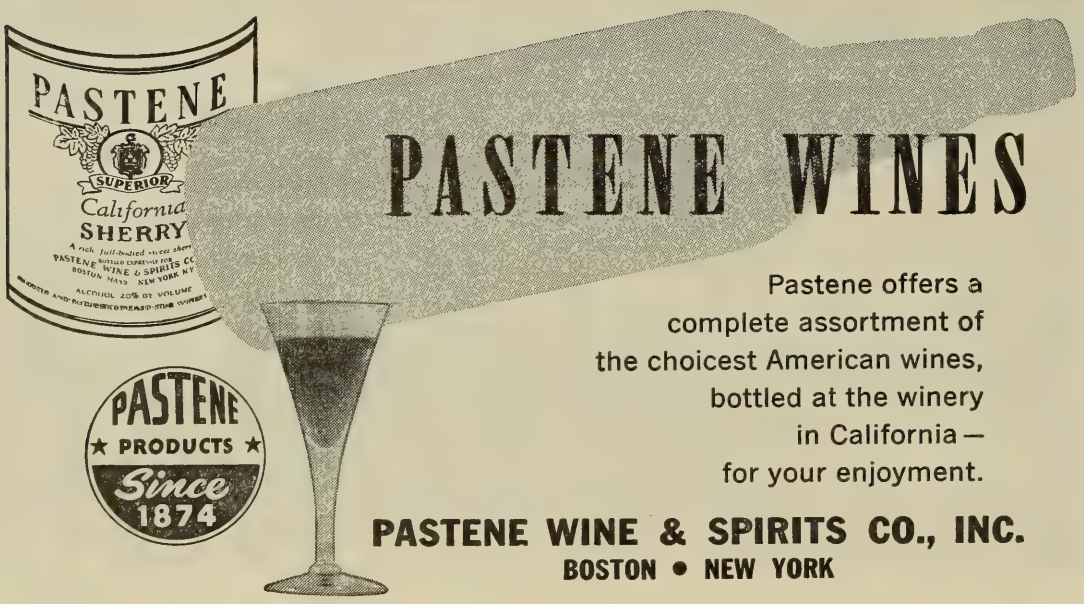
THE NEW EDITION OF BEETHOVEN'S LETTERS

(Edited by Emily Anderson, St. Martin's Press, 3 volumes)

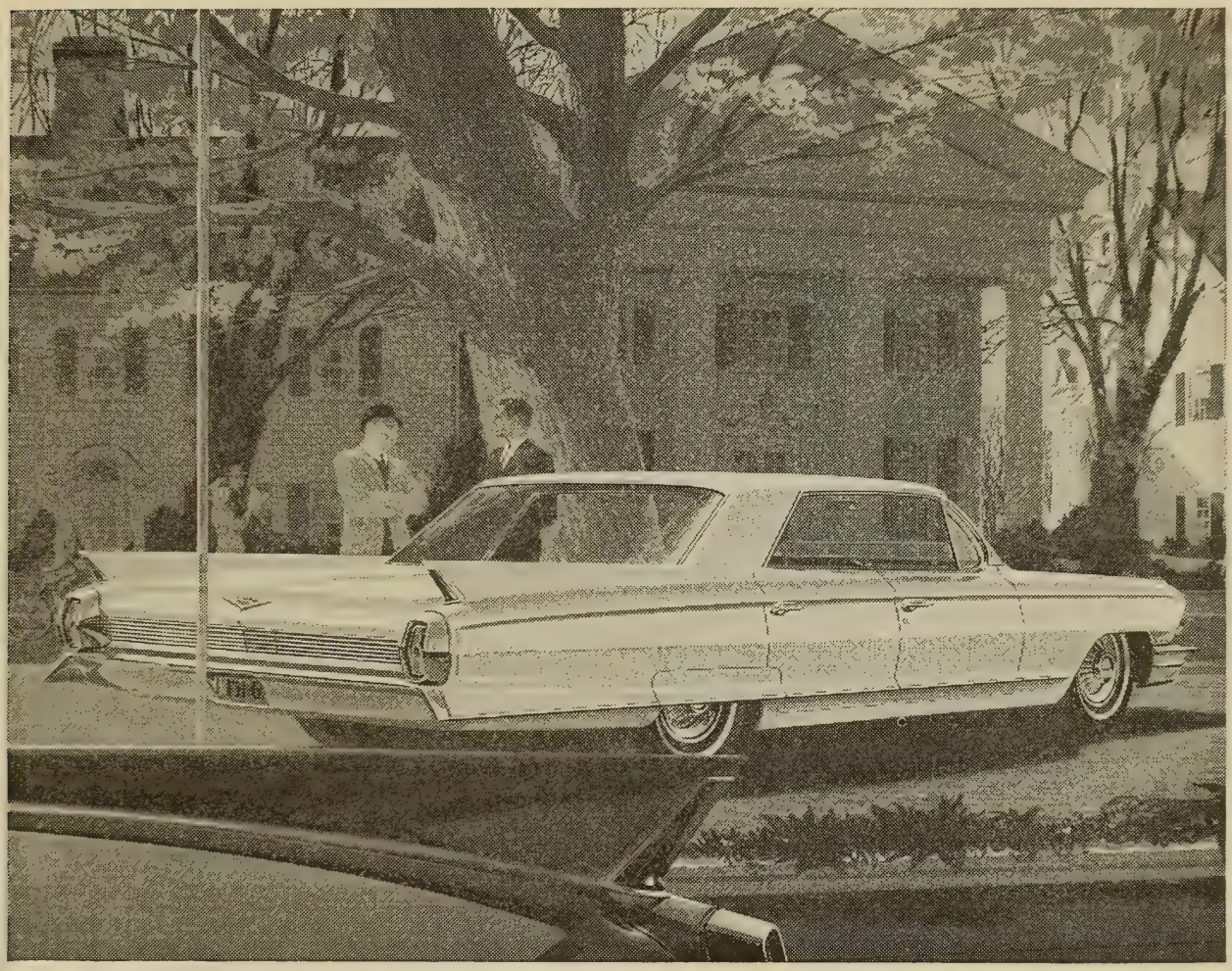
THERE is now available in English as complete a collection of Beethoven's letters as could be brought together at the present time. There have been various collections in the past, in German and in English, increasing as items have been located in private ownership. It is now doubtful whether many more will be found. Over two hundred in the new edition have not appeared in the German collected editions,* and in about forty more letters, missing passages have been restored. Perhaps the principal value of the new collection is its usefulness. Emily Anderson, a scholar of the first order, has devoted many years not only to collecting autographs or copies from various sources,

* Notable are thirteen letters of 1805 and 1807 to the Countess Josephine Deym (née Brunsvik), now in the archives at Bonn. Their affectionate character suggests (but by no means determines) that Josephine may have been the "Immortal Beloved," or as Miss Anderson more accurately translates *unsterbliche geliebte*, the "Eternally Beloved."





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but to re-studying the texts and surrounding them with relevant information. Miss Anderson in her three-volume and unsuperceded edition of Mozart's letters (1938) needed fewer footnotes because Mozart's were mostly family letters, with an easily recognizable continuity. The case of Beethoven is different. His letters are for the most part undated, and the chronology has needed closer study. There is a host of names to be identified, situations to be explained. Shedlock in the previous full English edition, leaves the reader for the most part uninformed. Miss Anderson has assembled and profusely annotated for the general convenience 1570 letters by Beethoven, together with his other written documents. Their number is due to the fact that his least scrawl was preserved as a relic, and does not mean that he took any pleasure in letter-writing. Beethoven had not the slightest literary inclination, or for that matter literary skill. Almost every one is a communication by necessity or obligation, with many an excuse for a tardy answer. He wasted no time on this burdensome task. He simply put down what occurred to him at the moment, as one would in conversation, and for this very reason the letters reveal the everyday Beethoven more directly and vividly than any studied phrase-making or other literary mannerism could have done. He speaks his feelings quite freely, whether he is affectionate or contemptuous, angry or contrite, complimentary or abusive. We come to know him as a person rather than as a composer, for he never discusses his music. He sometimes speaks of the "nobility" of his aims, but goes no further than that. He even refers to his inability

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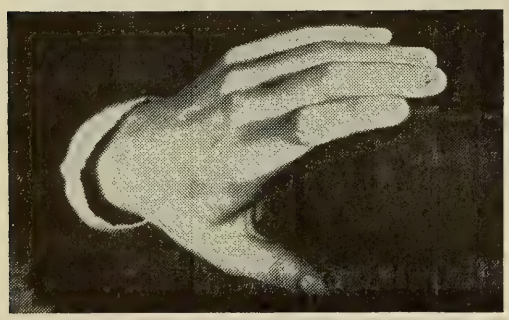
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to convey anything about his music in words. His humor takes the form of continual puns, or rather the play of words, as if he were listening to their sound, turning them about as he would a fragment of music. He combined *"Noten"* (notes) and *"Nothen"* (needs). The needs in his life would get in the way of the notes. The victim of a pun might be called more *"geleert"* (empty) than *"gelehrt"* (learned). Sometimes a name or a phrase became the first line of a canon. *"Lebewohl"* in the "Farewell" Sonata, or *"Muss es sein"* in the last quartet were just such words that found their way into instrumental scores.

The necessity to write increased with the years, as he became involved with publishers in Vienna, Germany, England, France, for he was generally his own business manager, and, needless to say, not an efficient one. He also became increasingly involved in legal matters, as when he sued Maelzel for appropriating his "Battle" Symphony, the estate of Prince Kinsky for withholding his allowance, or when in the last years he fought for the guardianship of his nephew Karl. These were anything but agreeable endeavors — they both worried and infuriated him. They also claimed most of his letter-writing efforts. The third volume of the book covers only the last five years of his life (from 1823). Compare this to the first volume, where some five hundred letters cover the forty-four years until 1814, the years of all his great works except the Ninth Symphony, the Missa Solemnis, the final piano sonatas and string quartets.

The letters can be divided into several fairly specific sorts. A large number are simply a matter of momentary needs, the kind of message now obviated by the telephone. Beethoven would sent his servant with a note telling a companion to meet him at a certain tavern for a meal,

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or to prepare some fresh quills, to get rid of his housekeeper or engage another. He always had at hand an underling or two who would convey a package of music for him, or purchase food or clothing, or write a letter at his dictation. These services became more necessary in the years of his total deafness. The obliging friends were usually musicians who deserved more respect than they got. His contempt for small-minded people was unconcealed. The notes to Count Zmeskall, whose self-importance made his title the more vulnerable, or to Schindler, his virtual factotum in the last years, were filled with insulting witticisms which the victims had no choice but to take in good part. His helpful friends of the other sex had kindly and grateful treatment – Amalie Sebald, who tended him in his illness at Teplitz in 1812, and Nanette Streicher, who did her best to straighten out the tangle of his domestic arrangements in 1817.

Another class of his recipients were his titled patrons in Vienna, and these too were patient with his ways. There was a large number of them, and without their generous help, he would have been at a loss for money, performance, recognition. The Princes Lobkowitz, Lichnowsky, Estherhazy, Galitzin, Kinsky, Radziwill, Razumovsky, etc., were warm admirers. First of all was the Archduke Rudolph of Austria, who was his pupil in composition and received no end of letters postponing lessons. This was independent treatment for the brother of an emperor. His *"Hochheit"* may have realized, as we do, that daily sessions over his own attempts at writing variations were impositions upon the time of an infinitely greater composer. Beethoven always addressed his patrons with the formal expressions of subservience which were required, leaving us to wonder, as we read them, just

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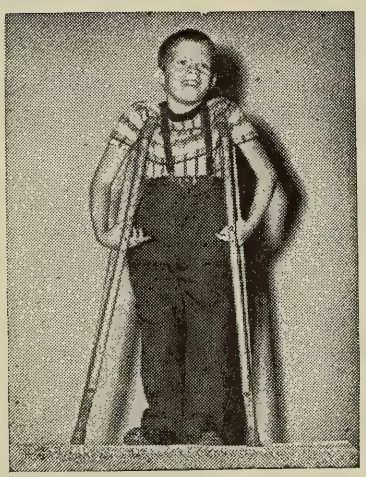
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how cynical he may have felt about the whole relationship. A genuine friendship seems to have entered into it, in the case of the royal pupil, and others too. Beethoven accepted the inevitable with a fair amount of equanimity. He was not enough of a republican to hazard his best opportunities.

For the most part there were two Beethovens. There was the composer who could "take fate by the throat" and write symphonies in utter truth to his muse. There was also the man who could fawn on his benefactors, stoop to begging, treat his loyal friends rather shabbily, and suspect them unduly of conspiring against him. This too was the Beethoven who could turn out empty occasional pieces without hesitation of compunction. And yet there are a great many letters where the composer we know is recognizable. There are letters of warm friendship, sometimes renewed after a falling out (Eleanor and later "Steffen" von Breuning, the Countess Erdödy), sometimes a renewal after a separation (Dr. Wegeler, Franz Brentano, Karl Amenda). These are often affectionate and touching. Ladies (usually titled) are tenderly addressed from time to time. There are the letters to those whom he esteemed as fellow artists, the poets Goethe, Kotzebue, Treitschke, Collin; the composers Cherubini or Spohr. The fact that in these cases there was usually a collaboration or some favor in the offing may prove

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that without that prospect he would not have written in the first place.

The last years were the most troubled years, and the letters, since they were Beethoven's recourse to extricate himself from his complicated difficulties, make him out as a pitiable object indeed. His total deafness (after 1817 one had to write in the conversation books or shout into his ear trumpet) made him helpless and in need of being waited on. Sensitive to affront, he put interpretations on the conversations about him.

The tragic story of his adoption of his nephew Karl is familiar; the letters lay it forth in all its heartbreaking details. His rather pompous surviving brother, Johann, he could usually manage to get along with, but Johann's wife, a woman with a promiscuous record and an illegitimate child, he could not. Beethoven was unfortunate in his sisters-in-law. To him the widowed mother of Karl, the "Queen of Night," was the personification of evil, and the boy was to be kept away from her at all costs. The uncle's long sermons, alternate coddling and unreasonable punishments, had an opposite effect. Karl saw his mother frequently and, between two fires, told lies to keep the peace. Beethoven alternated between expressions of abject love for the boy, and stormy denunciations of his deceitfulness. His long communications to the district and appellate courts, arguing for the legal guardianship, were frenzied enough to make the gentlemen of the law doubt his reason, let alone his qualifications to be a **quasi parent.**

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A picture of the harassed Beethoven in the conflicting parts of composer and uncle can be imagined from a long letter (one of his longest) which he wrote to Frau Nanette Streicher from Mödling on June 18, 1818. He had taken Karl from the care of his tutor Giannatasio with the purpose of setting up a household arrangement where a lad of twelve might be suitably received. This proved a formidable problem. Frau Streicher was an amiable and practical lady who sold pianos in Vienna as well as playing them. The struggling composer wrote her a series of letters. "I am delighted that you are willing to continue to take an interest in my domestic affairs, for without your help everything in that line would be quite hopeless." A "housekeeping book" was sent back and forth, she became his "recording angel," and kept a hand on the expenditures. A pair of socks was missing (or stolen?). He needed night shirts. "I have no scissors, no knife, no anything." His "neckcloths need to be mended," etc. His servants (as always) were his cross. The man servant "gets drunk, stays out of the house for nights on end," and is "shockingly rude and insolent." Nanni, the maid, is a "filthy beast," and Baberl, the cook, ruins his digestion. "Fräulein N. has been quite different since I threw half a dozen books at her head. Probably one landed by chance in her *brain* or in her *evil heart*; at any rate we have a full-bosomed deceiver!!!" He threw a "bedside chair" at

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the other one, and tried the further tactics, after having shouted at them continually, of maintaining utter silence. He would have dismissed them, but could not be left stranded.

The patient Frau Streicher had to deal with both, and replace them. Baberl's successor, Peppi, was a better cook, but Beethoven suspected her after Karl's arrival of conniving with the boy against him and secretly communicating with the hated mother.

Karl's presence brought more troubles. The boy was moody, he had not been allowed to see his mother for six months, and had to listen as his uncle dwelt constantly on her immoralities. He was put in a school kept by a parson — Johann Baptist Fröhlich. He misbehaved in church and on the street, and branded his mother before the class as a *"Rabenmutter,"* a raven mother. The parson solemnly reproached him for breaking the Fourth Commandment, but Karl calmly answered that he used such language to keep in favor with his uncle. Fröhlich thereupon expelled him from the school. Beethoven wrote to Frau Nanette: "There are human brutes indeed — and one of them is the parson here, who ought to be thrashed." He also wrote: "May God grant that I shall be able to make all my other circumstances subservient to my art as I once did. Now they are driving me somewhat crazy."

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The "circumstances" could hardly have been worse. He had proved his complete inability to make a home for the boy, and had to warn Frau Streicher, in fear of losing his guardianship, to speak to no one in Vienna about his failure. There were other encroachments upon his higher efforts – illness (he speaks of a "heavy cold" and a "heart attack"), and the necessity of writing long letters to publishers in search of funds to provide for a boy's education and future career. In spite of all this the record shows that he composed a great part of the *Hammerklavier* Sonata in these months, made preliminary sketches for the *Missa Solemnis,* and probably too for the Ninth Symphony.

Here, more than ever before and until the end of his life, Beethoven seems to dwell in two distinct worlds. The one is filled by worry over his nephew, who in 1818 ran away to his mother, and in 1826 tried to commit suicide. There is the long and involved correspondence over the sale and publication of the great Mass. Through all this he composed steadily, busily, serenely, in utter absorption, as if nothing else existed. What he composed had nothing whatever to do with the domain of "needs." In that domain were the publishers who naturally wanted saleable music, and what he produced could not have been more unsaleable. The *Hammerklavier* Sonata was the longest he had

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written, the most difficult to perform and the most difficult to understand. With an amused sense of the incongruity of the situation he suggested to Ferdinand Ries in London after many pages of corrections in the score: "Should the Sonata not be suitable for London, I could send another one; or you could omit the Largo and begin at once with the Fugue, which is the last movement; or you could use the first movement and then the Adagio, and then for the third movement the Scherzo – and omit entirely No. 4 with the Largo and Allegro risoluto."

He was quite frank about the String Quartet in F minor, Op. 95, which he sent to Sir George Smart in London: "The Quartet is written for a small circle of connoisseurs and is never to be performed in public. Should you wish some quartets for public performance I would compose them for this purpose occasionally." The second sentence is as preposterous as the first, while no selling point, was then simple truth. It is impossible to imagine him as really entertaining the thought of making an about face in the magnificent course of his last quartets. The publishers were not fooled – they accepted the perplexing scores on no assurance but that of Beethoven's rapidly growing fame.

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The remaining three piano sonatas that follow the *Hammerklavier,* the *Missa Solemnis,* the Ninth Symphony, the superb final quartets in E-flat, A minor, C-sharp minor and F, are a miraculous succession which seem never to have been hindered by the bodily ailments so often dwelt upon in the letters of those years. They had nothing to do with these or other troubles, and they were composed by another Beethoven than the one who turned out Scottish songs, *Kleinigkeiten,* and such, with no other thought than the fee. If someone could read the letters and know nothing of the great works which are merely referred to in them, he would get no hint of those prodigious achievements. To us who know the music, the last letters are a remarkable affirmation of the artist who, when seized by his *"raptus,"* could not be touched by adversity.

The letters as a whole show a proud artist very capable of contempt. To him, composers or writers were the true nobility. He looked upon Viennese society in general as owing him a better living than he was having from the "princely pack" (*"fürstliches Gesindel"*). There is a barb in his repeated phrase, when he calls himself "a poor Austrian *Musikant.*" On the other hand the letters show a kind and open-hearted Beethoven, so far as his friends are concerned, a readiness to help a musician with a recommendation, to take part in a benefit concert.

J. N. B.

Chez Lucien

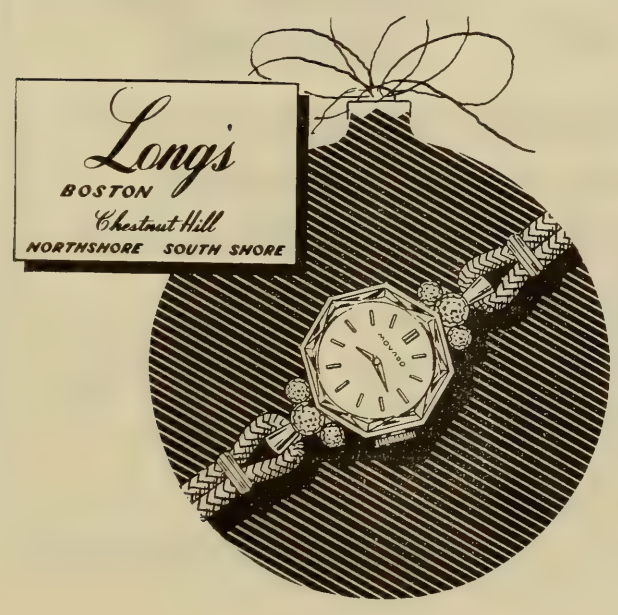
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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien*, in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951); Zino Francescatti (1954); Jascha Heifetz (November 25–26, 1955); Wolfgang Schneiderhan (October 5–6, 1956); Leonid Kogan (November 18–19, 1960).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE five introductory taps on the drum become the basic pattern of the opening movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transi-

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tional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

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The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

Dear Clement:

Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great — the greatest goal on earth to which the artist can

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attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend
L. v. Beethoven

Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity." On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have re-

*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the leadership of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).

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spected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful mixture of languages, and a dubious pun on the virtue of clemency: *"Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806."* The pun also brings to mind that other personage connected with the early fortunes of the Concerto – Clementi, the musician turned publisher – although the

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virtue in question hardly appears in this particular transaction.* Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

"*Dear Collard* — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,* Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street — 'Where do you lodge?' says he: 'I have not seen you this *long* while!' — upon which I gave him my address. Two days after I found on my

*Muzio Clementi (1752–1832) was born in Italy but lived in England during the larger part of his long career. Born to the harpsichord style of Scarlatti, he matched his powers as virtuoso with those of Mozart before the Emperor of Austria in 1781, survived to develop the pianoforte into the brilliant instrument which the romantics of the next century inherited. Clementi's sonatas and his abilities as technician were frankly admired by Beethoven. Retiring from his activities as virtuoso, Clementi gave increased attention to composition. He wrote innumerable sonatas, symphonies which showed the influence of Beethoven, and enjoyed a great vogue in their day. He also went into partnership with five others in what came to be known as "Clementi and Co." in London, manufacturing pianos and publishing music. Clementi was principally remembered, after his death, by his piano studies of progressive difficulty, the "Gradus ad Parnassum." His symphonies disappeared altogether, except for a few fragments. Almost a century later (1917), several of these were found in London. Two of them were edited and performed by Alfredo Casella. The second of them was given its initial American performance at the Boston Symphony Concerts, December 4, 1936, and repeated April 30, 1937.

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table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?' — 'No' says he. 'Suppose, then, that you prefer *me?*' — 'With all my heart.' 'Done. What have you ready?' — 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling."

The symphony which Clementi had thus secured was the Fourth, the overture was that to "Coriolanus." The buyer, who certainly possessed a rare combination of business and musical acumen, considered both "wonderfully fine." The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quar-

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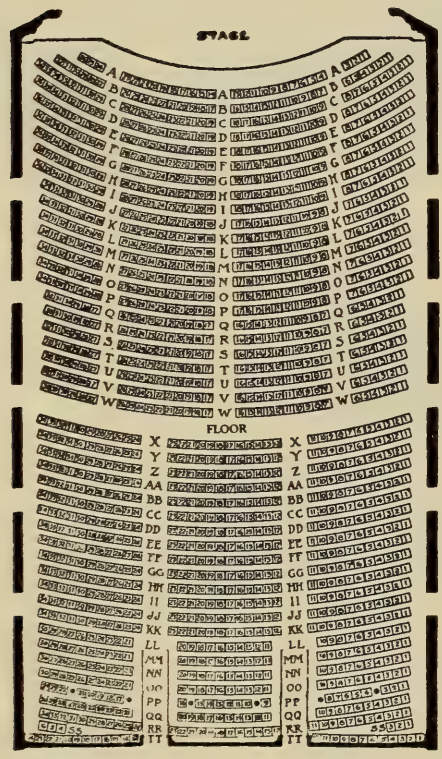
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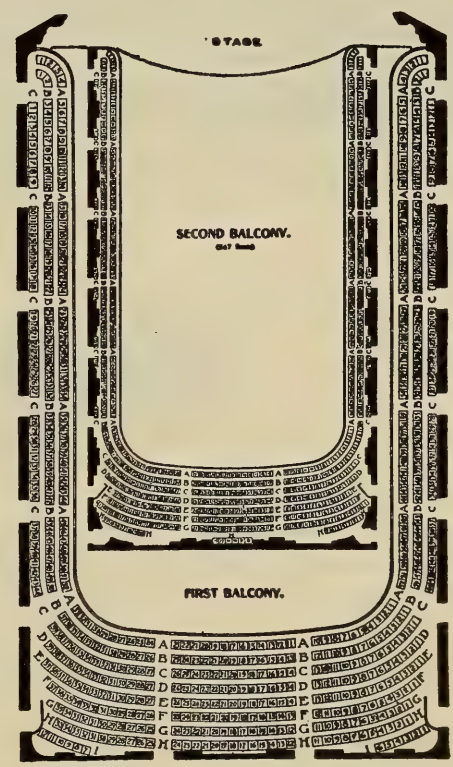
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tets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: "The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte." He added: "I think I have made a very good bargain. What do you think?"

Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: "I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling — and besides I am privileged to sell the works in Germany and France."

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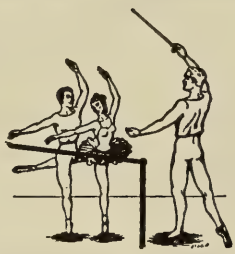
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Rosario Mazzeo

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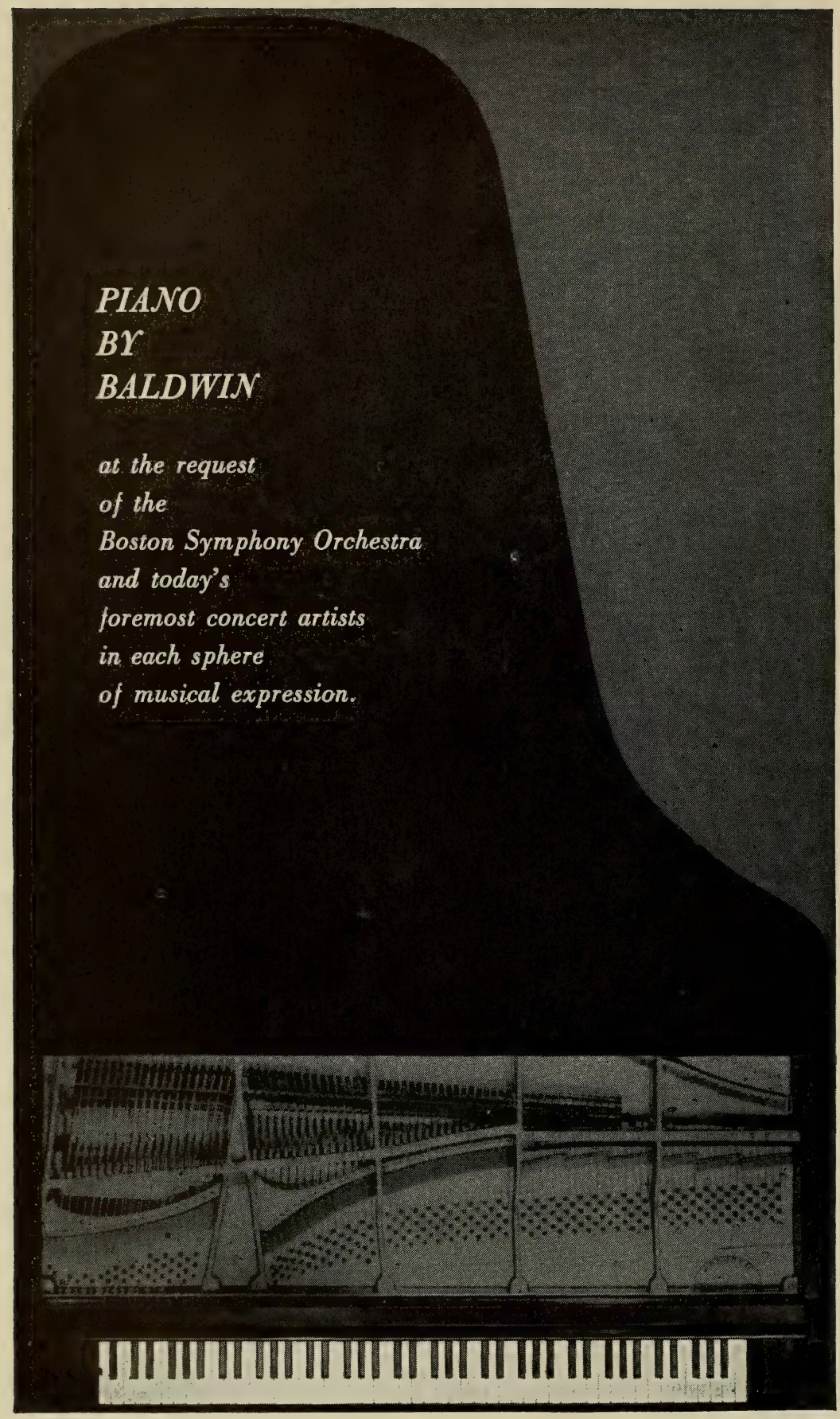
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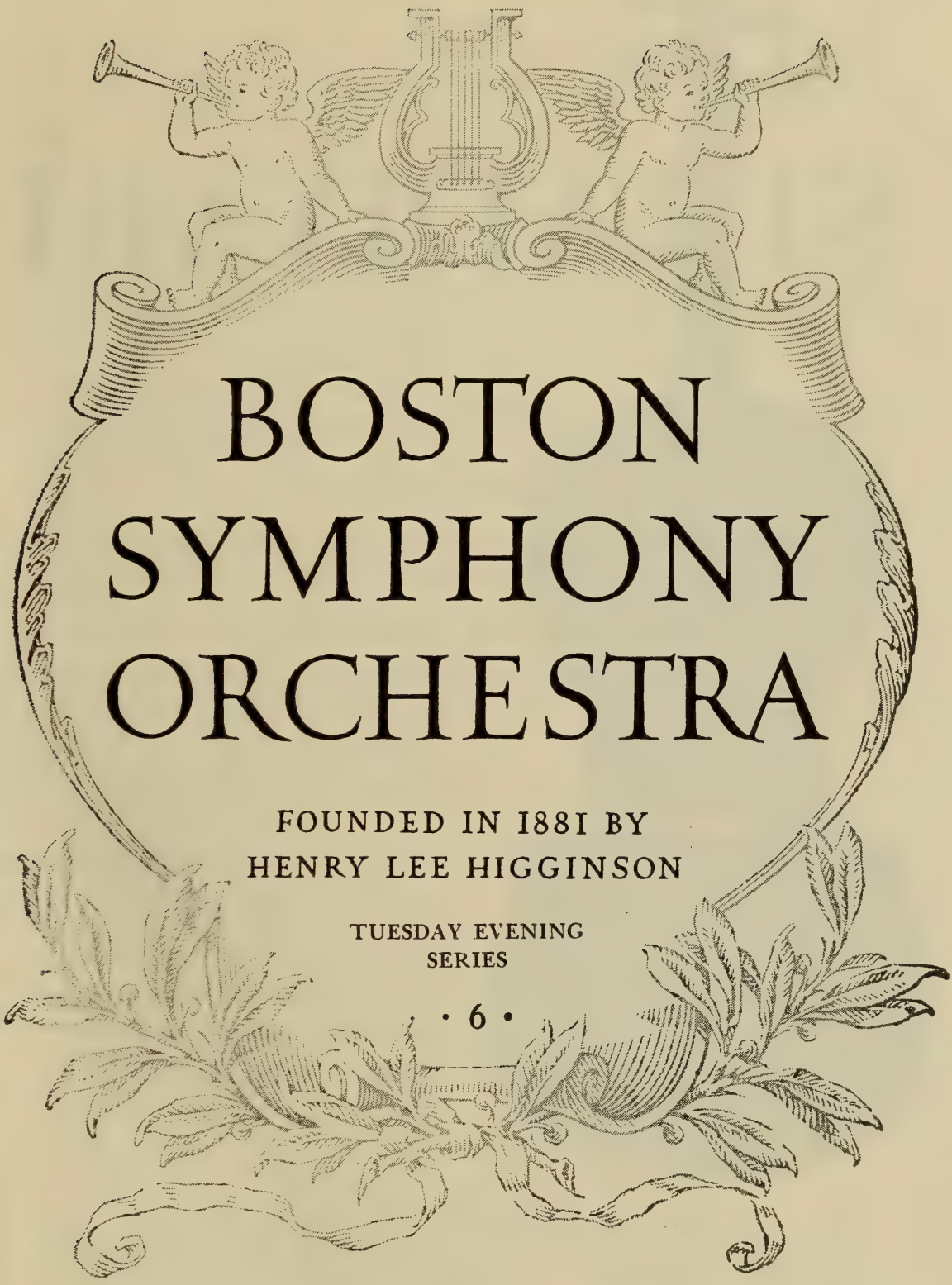
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with historical and descriptive notes by

JOHN N. BURK

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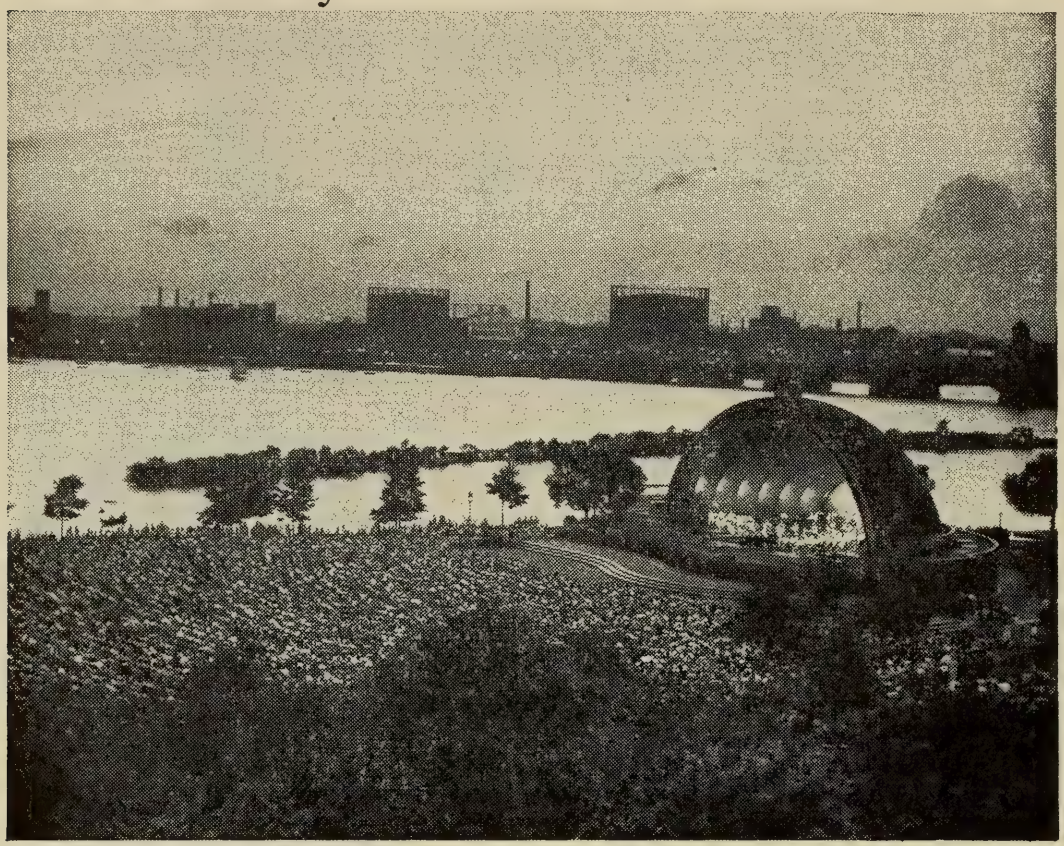
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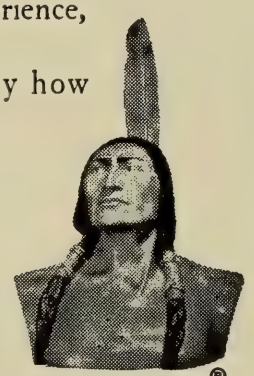


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CONTENTS

Program 9

NOTES

Stravinsky (Zvezdoliki (The Star-Faced)) 11

ENTR'ACTES

The Mismating of Bruckner and Mahler (*J. N. B.*) . . . 22

Whither Music Now? (*Virgil Thompson*) 34

Mahler's Third in New York . . 53

NOTES

Mahler (Symphony No. 3) . . . 38

EXHIBITION

The exhibition of paintings assembled by Roger Curtis ends this week. The paintings include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group and Portrait Artists of New England.

• •

N. Y. BOHEMIAN DINNER HONOR CHARLES MUNCH

Dr. Charles Munch was honored with a dinner given in the ballroom of the Hotel Astor by the musicians' club, the New York Bohemians [January 21]. Approximately 500 guests attended, including a large number of the world's leading musicians.

The occasion was remarkable in that Dr. Munch made one of the few public speeches he has been willing to venture in his 13 years as music director of the Boston Symphony. It is well known among his friends and colleagues that the French conductor shuns a personal limelight and, feeling insecure in the English language, is reluctant to speak in public.

He does it better than he realizes, however. Tonight he was simple, brief and direct:

"It is difficult to express my feelings, and to tell you how deeply I am moved, and to express my gratitude. If during my 13 years I have had a chance to render service to American music and musicians, then that will have been the greatest award of my life.

"I shall never forget the kindness and the friendship, and humanity I found in Boston and the United States. I am happy that I can come back as guest conductor next year, and can continue

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to give America music. *Vive* America! *Vive* Boston!"

This dinner was one of various salutes to Dr. Munch which will be tendered to him during the remainder of this season, after which he will retire as music director of the Boston Symphony.

— Cyrus Durgin, "Boston Globe," January 22, 1962

• •

JOSEPH SILVERSTEIN PLAYS IN NEW YORK

Joseph Silverstein is returning to the Boston Symphony Orchestra concerts in Boston this week after a leave of absence during which he has given concerts as the winner of the Naumburg Foundation Instrumental Award last year. His appointment as Concertmaster of this Orchestra beginning next season was recently announced.

Mr. Silverstein was soloist at a concert by the New York Philharmonic Orchestra on December 30, and on January 19 gave a recital in Town Hall. His program included unaccompanied sonatas by Bartók and Bach, Beethoven's Violin Sonata in G, Op. 96, and Schubert's Rondo Brilliante in B minor, Op. 70. Eric Salzman reviewed the recital as follows in the *New York Times:*

"When he hit his stride in the Bartók and thereafter through Bach and Beethoven, there were the finest qualities of top-flight violin playing—a rich, clean tone that could thin itself to the silkiest strand of tone or fatten out to a full, firm sound; a fine left-hand technique; the most careful control of color, register and dynamics; and, most important of all, a sensitive and intelligent way of building lines into phrases, into sentences and paragraphs and then into meaningful structures and shapes.

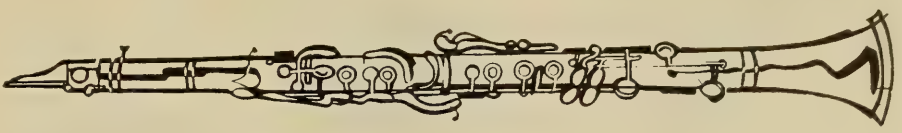
"Perhaps Mr. Silverstein can combine the first desk of the Boston Symphony with the recital stage. In any case, we wish him well."

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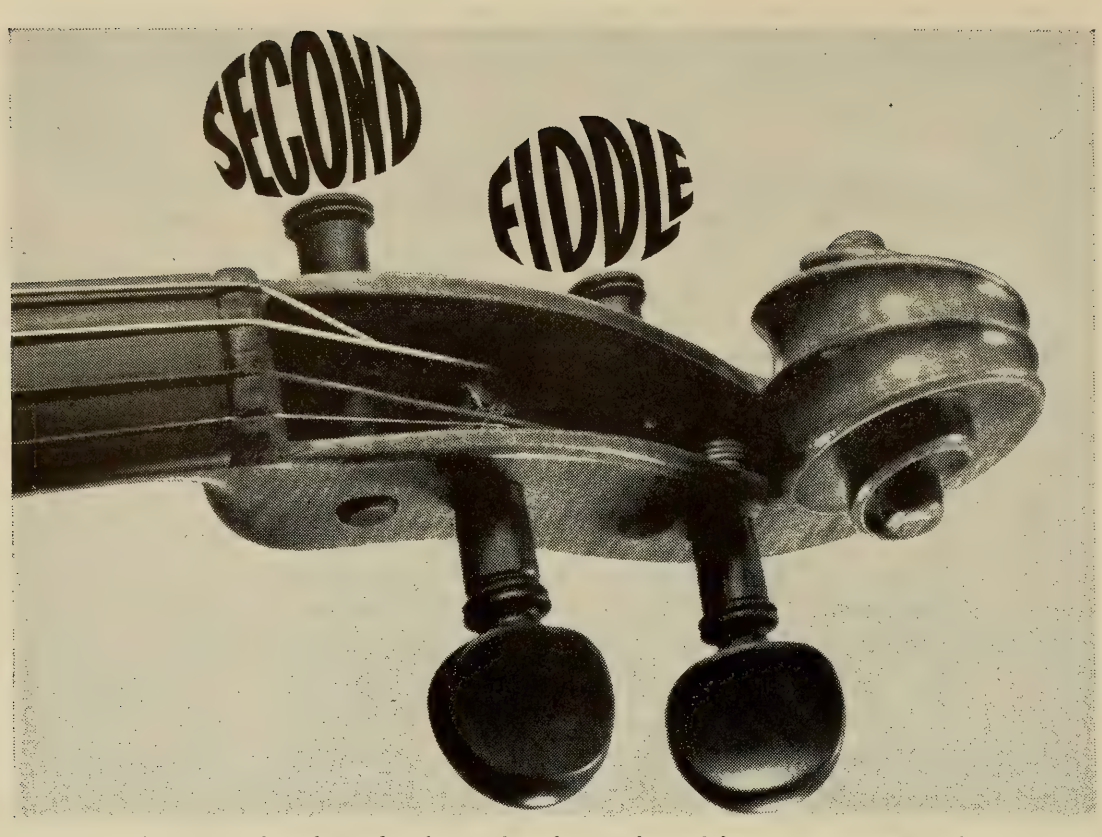
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Thirteenth Program

TUESDAY EVENING, JANUARY 30, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

STRAVINSKY . . . . . Zvezdoliki (The Star-Faced) Cantata for Male Chorus and Orchestra

(First performance in Boston)

MAHLER . . . . . Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious) (with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression) (with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

(First complete performance in Boston)

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ZVEZDOLIKI (THE STAR-FACED), CANTATA FOR MALE CHORUS AND ORCHESTRA

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

Zvezdoliki, literally the Star-Faced, is otherwise known in English as "The King of the Stars," after the usual French title, *Le Roi des étoiles.* Stravinsky composed this cantata in 1911. It is a setting of a text by the Russian poet Constantin Balmont. The score was published by P. Jurgenson in Moscow in 1913, but has long been out of print, a probable reason for its very infrequent performances. For the present performance, parts have been prepared from a reproduction of the score which is in the Library of Congress. The score is dedicated "To Claude Debussy — Oustiloug, 1911."

The first performance was by the Brussels Radio, under Franz André, April 19, 1939. The first American performance was directed by Robert Craft in Carnegie Hall, New York, in 1949. A performance announced for December, 1932, by the Philadelphia Orchestra under Leopold Stokowski was cancelled on account of a dispute about performing rights.

The chorus is written in three tenor and three bass parts. The following instruments are called for: 3 flutes and piccolo, 2 clarinets in B-flat, clarinets in E-flat and in A, 4 oboes, English horn, 3 bassoons and contra-bassoon, 8 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, celesta, tam-tam, 2 harps and strings (divided).

1910 was an important year in Stravinsky's life, for it was then that he stepped suddenly into world fame with his ballet *L'Oiseau de feu,* which was produced in Paris by Diaghilev. It was also a turning point

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in the artist's style. *The Firebird* carried the fairy-tale fantasy and colorful orchestral ways of his master, Rimsky-Korsakoff, to their highest and their ultimate expression. Under the influence of Diaghilev he was to compose in 1912 *Petrouchka,* and in 1913 *Le Sacre du Printemps.* In 1911 he already had in mind this ultra-radical score of primeval Russia, but was apparently not yet ready to carry through.

Meanwhile in that year this most venturesome of composers took a bold plunge into unprecedented harmonic complexity. *The Star-Faced,* by the then-modern poet Constantin Balmont (1867–1942), afforded him a convenient text.* It is probably safe to say that the sound of the words and their meter interested him far more than what they might have been meant to "symbolize." He wrote in his *Chronicles of My Life:* "After the season in Paris I returned to Russia and our estate *Oustiloug* to devote myself completely to *Le Sacre du Printemps.* I also had time to compose two melodies on words of the Russian poet Balmont, as well as a cantata for chorus and orchestra, *Zvezdoliki, Le Roi des étoiles,* this too on a poem of Balmont which I dedicated to Claude Debussy. The practical difficulties which the performance presents in this very short piece with its important orchestral contingent and the complicated, exacting writing for the chorus in the way of

* He also composed two songs on texts by this poet, *The Flower* and *The Dove.*

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intonation have had the result that until now it has never been performed." It should be remembered that the *Chronicles of My Life* was written in 1935.

Nicolas Slonimsky has kindly made a translation of the text from the Russian which will be used in the present performances. He writes:

"Constantin Balmont belonged to a group of Symbolist poets who had quite a vogue in Russia before World War I. They were inspired in about equal measure by the French Symbolist poets and Nietzsche, and obsessed by erotic and apocalyptic passions. *Le Roi des étoiles* represents the Nietzschean apocalyptic strain; its Russian title, *Zvezdoliki,* means Star-Faced, and is part of the cycle of poems designated as *The Vigil of White Doves.* The vision of the mystical master of an overpowering beauty is very close to the image of the man on a white horse in the Revelation of St. John, but he also bears strong resemblance to Nietzsche's Superman. Russian Symbolists were not remarkable for lucidity of poetic expression, and the Balmont poem is no exception. In my translation I have tried to keep as close to the original as the elementary requirements of common sense and consistency within the poem itself would allow. I also had to take into consideration the necessity of adjusting syllabic stresses to the melodic line of the score. No changes of the rhythm of the original have been made for this purpose."

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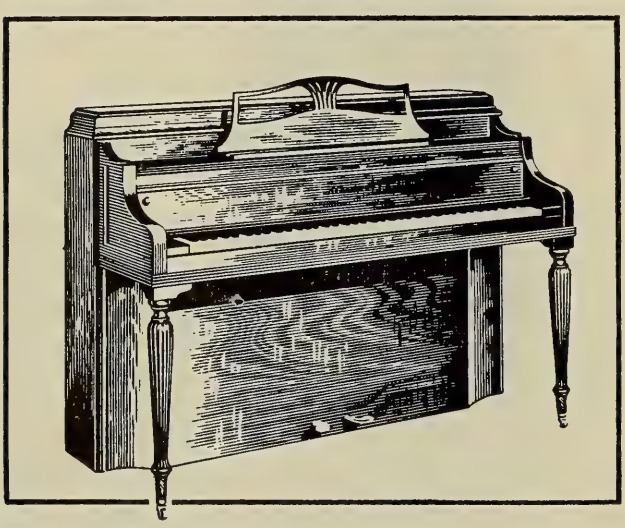
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At the head of the score is a musical setting of the four syllables of the title, sung by the male chorus.

His face was as radiant as sunlight —
  As bright as the sun at the zenith.
His eyes were like stars at the moment before they are
    torn from the sky.
The rainbow supplied seven colors for his gleaming garment
    of purple and gold as he came down in
    splendor to earth to his glory reborn.
Around him there roared angry thunder
  Exploding in ominous storm clouds,
And seven gold-starred constellations
  Like candles were burning for him.
And clusters of red flaming lightning
  Like flowers were strewn in the mountains.
"Are you true to Logos?" he asked us.
  We cried out with fervor: "We are!"
"And Alpha am I, and Omega,"
  He spoke and the thunder responded.
"Your harvest is almost upon you.
  Prepare then the sickles. Amen."
We rose to his summons with ardor.
  The heavens were pierced by red flashes.
And seven gold-eyed constellations
  Led us to our ultimate goal.

• •



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There is some interest in the dedication of *Zvezdoliki* to Debussy. Stravinsky had formed a friendship with the French composer in Paris in the previous year. *Le Rossignol,* composed shortly afterwards, is unmistakably infused with Debussy. *The Star-Faced* is not, and Debussy's acknowledgment of the dedication, however carefully polite, takes refuge in generalities: "The music from *Le Roi des étoiles* is still extraordinary. It is probably Plato's 'harmony of the eternal spheres' (but don't ask me which page!); and except on Sirius or Aldebaran, I do not foresee performances of this 'cantata for planets.' As for our more modest Earth, a performance would be lost in the abyss." A footnote by Stravinsky in *Conversations with Igor Stravinsky* (1959) where letters from Debussy are quoted, remarks: "He was obviously puzzled by the music and nearly right in predicting it to be unperformable — it has had only a few performances in very recent years, and remains in one sense my most 'radical' and difficult composition." This attitude of Debussy also applies to *Le Sacre du Printemps,* which impressed him but plainly unsettled his tonal cosmos.

This early score inevitably brings up Stravinsky's oft-repeated dictum about "expression" in his music. In *Chronicles of My Life* he has written:



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"I consider that music is, by its very nature, essentially *powerless* to *express* anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. . . . *Expression* has never been an inherent property of music. That is by no means the purpose of its existence. If, as is nearly always the case, music appears to express something, this is only an illusion and not a reality. It is simply an additional attribute which, by tacit and inveterate agreement, we have lent it, thrust upon it, as a label, a convention — in short, an aspect which, unconsciously or by force of habit, we have come to confuse with its essential being. Music is the sole domain in which man realizes the present."

In his later *Poetics of Music* (1947), he further elaborates his thesis, calling musical creation "an innate complex of intuitions and possibilities based primarily upon an exclusively musical experience of time — *chronos,* of which the musical work merely gives us the functional realization." In simplified (over-simplified?) terms, of which the composer would very likely not approve, the function of music could be called a momentary excitation of the listener's faculties, quite apart from his extra-musical experience — a language in itself not to be connected with any other.

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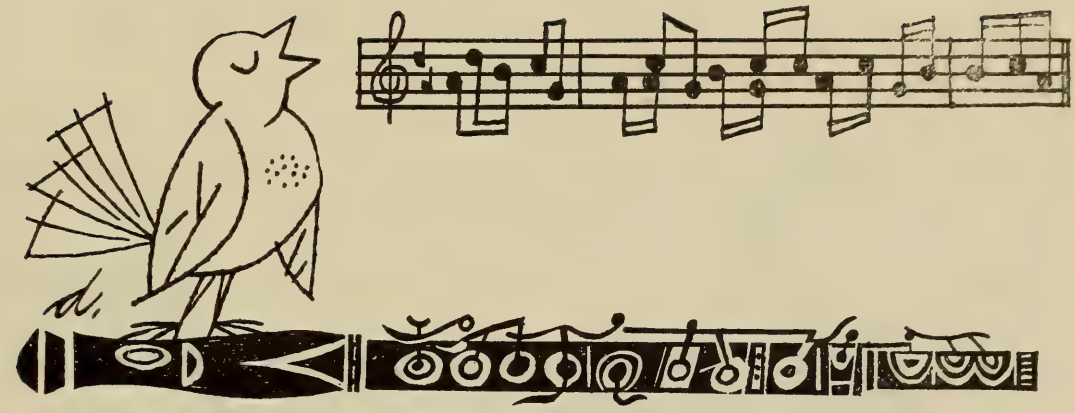
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ENTR'ACTE

THE MISMATING OF BRUCKNER AND MAHLER

It is a curious trick of circumstance that the names of Anton Bruckner and Gustav Mahler, composers in most ways at opposite poles, are often associated, mentioned together as if they were in the same category. It may be partly due to the Bruckner Society of America, which has been in existence since 1931. The Society promotes the gospel of Bruckner and Mahler through its periodical *Chord and Discord,* and encourages performance of each by presenting medals to conductors.

This organization has a perfectly good *raison d'être.* Two composers of Central Europe wrote music which while they lived was above the heads of most people even in their home territory. After the death of each, their music came to be embraced, even adored by their own countrymen, but was little regarded in other parts of the musical world. These two were Germanic in a way that made them alien to a Frenchman, an Italian, even to an Anglo-Saxon. The length of their symphonies operated against frequent performances. At the same time there arose a limited but increasing number of sympathetic souls who found a special nobility, a rare exaltation in both composers, inspiring qualities which most people seemed to pass by. Here was a cause for zealous crusading. It was also the cause of the strange pairing. A similar cause might have developed if Fauré and Franck had been so paired in France, which they have not. These two are far closer as artists than Bruckner and Mahler ever were. Fauré is destined to remain a *rara avis* in Germany and Bruckner the same in France; the limitation is partly theirs, nor would any amount of propaganda help the situation.





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The more one becomes acquainted with the symphonies of Bruckner and Mahler, the more ridiculous becomes this circumstantial association of their names. Probably no one would have been more astonished than Mahler if he could have been told that his name would be linked with Bruckner's. It would have been exceeded only by the astonishment of Bruckner at any such prophecy. He could have known nothing more than Mahler's early attempts. If he had heard Mahler's music he would have been completely at a loss.

Their few, very few points in common are soon listed: each grew up in Austria, Vienna in particular. Each wrote nine long symphonies for large orchestra, the last ending in a slow movement. Each was accepted as a performer (an organist and conductor respectively) and little accepted as a composer for the greater part of his life.

The points of difference between them are many. The purpose of this article is to disassociate these two.

They were of different generations. Bruckner followed in the line of Beethoven and Schubert. Mahler was post-Wagner. Bruckner, born in 1824, was 36 years Mahler's senior. Mahler was a student of 17 when he met Bruckner in Vienna. It was in 1877, after the fiasco of Bruckner's Third Symphony. He revered Bruckner as a master, a lovable eccentric, but never emulated him.

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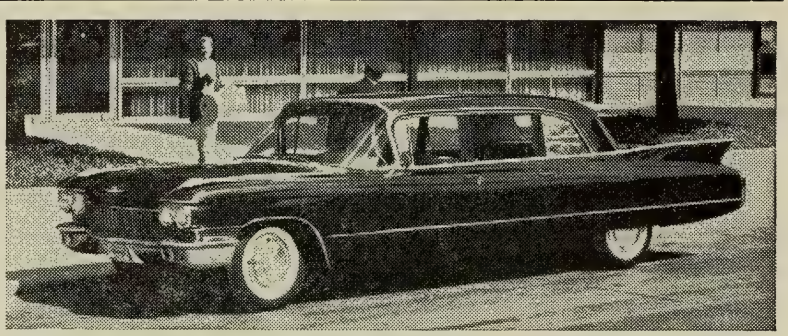
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When Bruckner died, in 1896, Mahler had written only his first two symphonies, neither of which had been performed in Vienna. Mahler was not to compose his Ninth until fifteen years later (1909).

Bruckner's symphonies were in the classical form but greatly expanded. Mahler's symphonies are far less classical, far freer in form and development. Their mood is utterly different. Bruno Walter, who probably comes closer to an intimate understanding of each composer than anyone else, once differentiated the two in this way: "If I wished to present the difference between the two masters in the shortest imaginable formula, I would say (conscious of the exaggeration of such a summary): at bottom Bruckner's spirit was repose, Mahler's unrest. With Bruckner the most impassioned movement has a foundation of certainty; not even Mahler's inmost depths remain undisturbed. Bruckner's scope of expression is unlimited, though it has but few main subdivisions; with Mahler these are prodigal in number, embracing all lights and shades of a weird diabolism, a humorous buffoonery, even resorting to the eccentric and banal, besides countless expressive nuances ranging from childlike tenderness to chaotic eruption. His heartfelt, folk-like themes are as Mahlerian as his sardonic cacophonies, whose lightning apparitions render all the darker the night of his musical landscape. Mahler's noble peace and solemnity, his lofty transfigurations are the fruits of conquest; with Bruckner they are innate gifts. Bruckner's



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musical message stems from the sphere of the saints; in Mahler speaks the impassioned prophet."

Mahler was a master orchestrator, capable of great variety in the use and combination of instruments, an endless seeker after new colors. Bruckner laboriously acquired his orchestral skill. He was an inept orchestrator and a constant reviser. His symphonies fall into a rather narrow pattern of structural and instrumental usage. Bruckner was directly influenced by Wagner's orchestral innovations. Mahler reflected Wagnerisms, but more subtly and variously.*

Mahler's skill was largely due to his full experience as a conductor, Bruckner's uncertainty was due to his little experience. Mahler was a tyrant as well as a master on the conductor's stand. Bruckner was deferential to the orchestra. It is said that he could scarcely bring himself to give the downbeat and so assert authority over the concert-master. He was better at giving the correct beat than at conveying the sense.

Mahler was a leading spirit in the urge to mate music with literary concepts. He was well read and deeply concerned with poetry and philosophy – a brilliant and tireless conversationalist. Bruckner wrote

---

*** An example of this is the approximation of a motive of Siegfried which opens the finale of Bruckner's Eighth, and a suffusion of *Parsifal* in the finale of Mahler's Third.**

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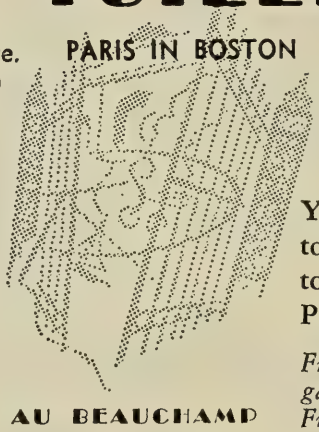
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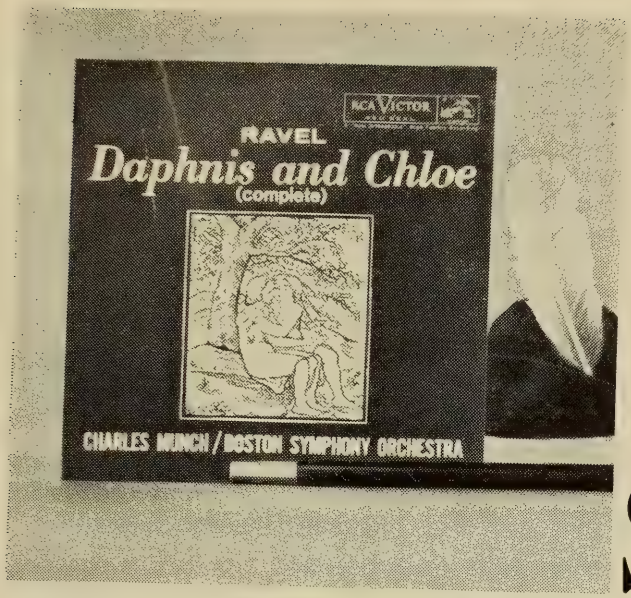


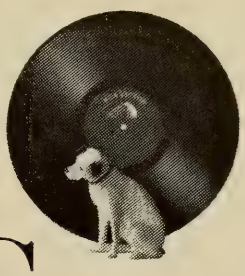
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"absolute" symphonies and was quite unconcerned with the literary and other arts. While Mahler mixed freely in the world of culture, Bruckner, an ignorant peasant, keeping his provincial dialect, lived the simple life of a bachelor in his Vienna lodgings.

Bruckner had no interest in texts other than those for his religious services. He was a devout Roman Catholic. Mahler was deeply absorbed in poetic texts and, in the opinion of many, found his highest level in the matching of orchestra and voice. He had no interest in ritual music, being a baptized Jew who was more inclined to speculate about the nature of man, life, death, and the universe than to look toward any church.

Bruckner was a teacher and liked to teach, but he could not be said to have handed down his art to any successor. Mahler was not a teacher, but had devoted disciples, such as Schoenberg, who drew upon his romantic chromaticism and so developed the twelve-tonal movement.

Mahler earned a comfortable living by conducting; Bruckner was always poor.

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Even in physical stature and general appearance the two were opposites. Bruckner was tall and sturdily built, with a cropped pate and ridiculous country clothes. Mahler was puny of stature, had an upstanding shock of hair and a clumsy gait. His clothes were of good quality, but he was quite oblivious of them. His temperament was intense, fiery, while Bruckner took life as it came.

After all this differentiation, one is thrown back upon the incontrovertible linking of the two names in this our century, and the arguments pro and con that are applied (sometimes indiscriminately) to both. Theirs are after all the most stupendous of all symphonies, and musicians in our present æsthetic are simply unable to look upon stupendous symphonies with favor. It is not in their nature to "reach for the stars," as Mahler once put it, but most of us are romantic enough at heart to be appealed to by that aspiration. For some of us it may be a compensation for something that is almost entirely lacking in the music of today.

There will probably always be a point of sharp division in any audience facing a symphony of Bruckner or Mahler. There will be those who are caught in the upsurge of the music and those who are left on terra firma, consulting their wristwatches — spectators rather than

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participators. Those who are left on the ground will be either simply bored, or bored and skeptical. The skeptics will censure extravagant structural methods not sanctioned now, but sanctioned then. The loyalists will, with some point, measure the worth of the music not by intellectual dissection, but by its ultimate acceptability. These are growing in number perceptibly through the years. Propaganda will obviously not win over the recalcitrant minority, who cannot be told what to like. Only enterprising conductors bringing the symphonies to the light of performance can prove the point that there is something for our special delectation in every epoch, different as it may be from our present way of thinking.

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By Virgil Thompson

From the 39th Blashfield Address before the American Academy and National Institute of Arts and Letters.

On the verge of World War II, in 1939 let us say, there were about five separate kinds of contemporary music available, all of them reputable, all skillfully practiced, and most of them with a history of at least two decades of public acceptance.

On music's right, 20 years ago, sat the survivors of late romanticism. These included Richard Strauss, Sergei Rachmaninoff and Ernst von Dohnanyi, all still writing music, and Jean Sibelius, still an impressive figure.

Next to them on the left, though still to the right of center, sat the eclectical modernists, like Hans Pfitzner in Germany and certain young Americans of the time, whose work was animated by some delight in dissonance and brash sound, but of which the 19th-century allegiance was betrayed by its basic structure, all built of sequences and working toward climaxes.

The central section, and by far the largest, was occupied by composers whom one may call either neoclassical or impressionist, since they worked both veins. This large and powerful group still exists; and it still operates, as it did then, under the intellectual hegemony of Igor

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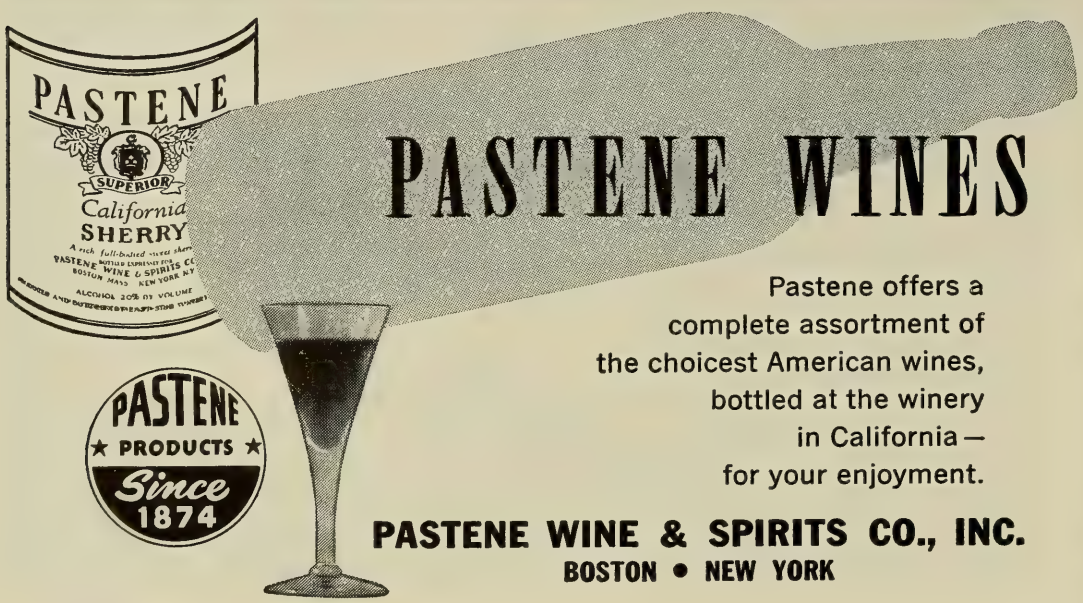
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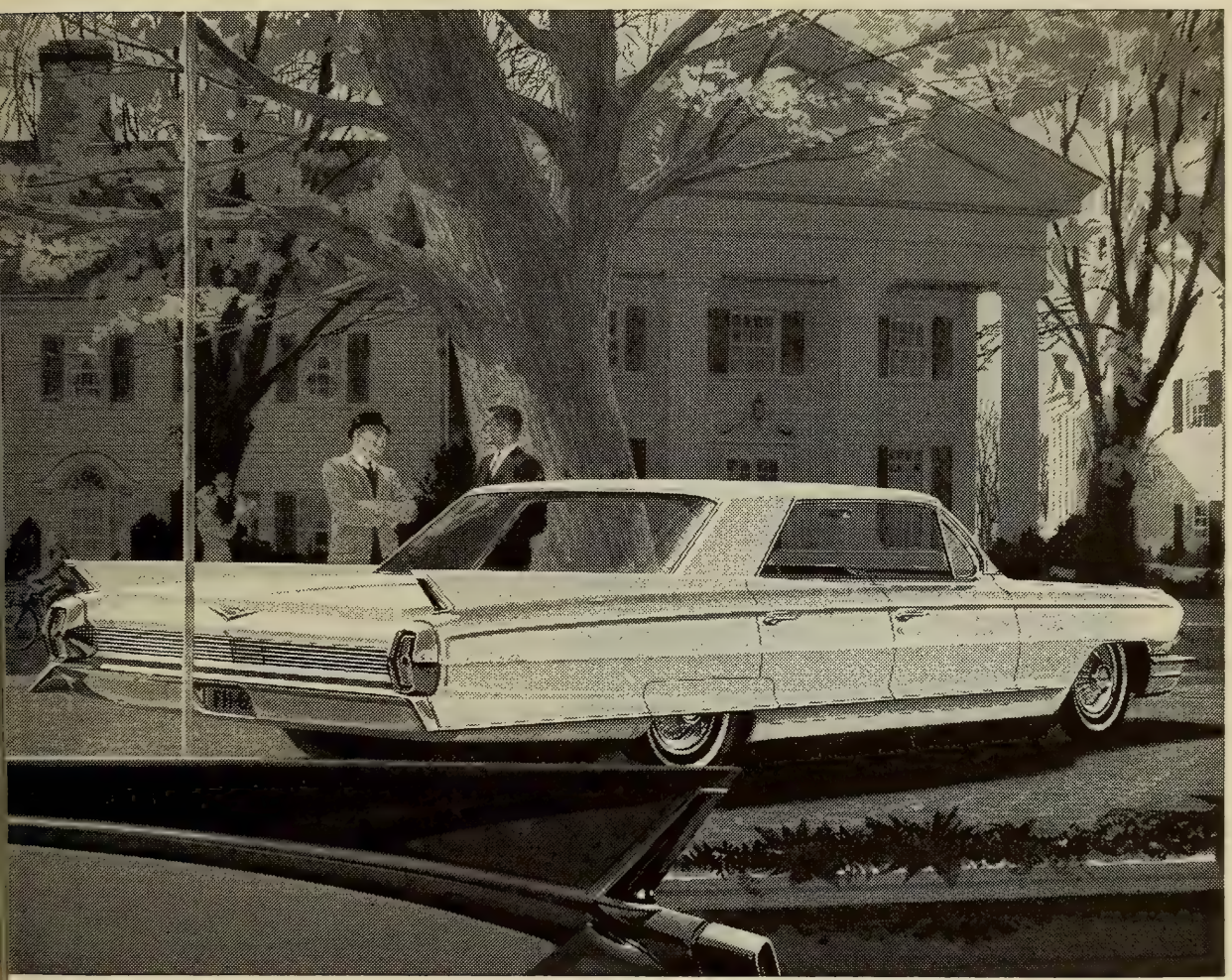
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Stravinsky, Darius Milhaud and Paul Hindemith, who occupy virtually all the seats of power and distribute the patronage. For several decades now, members of this middle faction have headed just about every conservatory in the world, every college music department, every musical magazine of distinction. They have conducted the symphony orchestras, run the publishing houses, written the musical criticism, distributed the prizes, the traveling fellowships, commissions and cash awards. In Europe they administer the radio too; in America they advise the foundations.

They adapt for presentday service details from older times very much as our parents turned square pianos into writing desks or — as I once saw back in the 1920's — used a medieval chalice for an ash tray.

The farthest left position possible within the middle party of contemporary music is a position contiguous, through its choice of subject matter, to that of the chromatic and atonal world, which occupied the terrain just to the left of our central grouping. The chief subject matter of these last composers had long been abnormal psychology, their method of treatment something one might call emotional micro-analysis.

My fifth and most extreme-left grouping of prewar days we might call the rhythmic-research fellows, led by Henry Cowell and Edgar Varese. The movement was small, but outspoken. Nowadays this group is quite large, including within its wide arms not only the per-

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I do not feel this because I get tired of musical sound myself. Musical sounds are always a pleasure. It is unmusical sounds masquerading as musical ones that wear you down, and the commercializing of musical distribution has given us a great many of these as a cross to bear.

It has also given such currency to our classics that the mind grows weary even of these. Though musical sound is ever a delight, musical meaning, like any other meaning, grows stale from being repeated. Perhaps that is why so many of our contemporary composers feel safer hiding it.

After all, most of the arts today, save possibly history and reporting, reflect a manneristic epoch. Music is merely the latest to assume the mask. One need not be surprised that music, in its own slow time and for its own private reasons, should at last have got into the game.

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SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19–20, 1943.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine, tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement, and likewise a chorus of boys' and women's voices in the fifth.

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically



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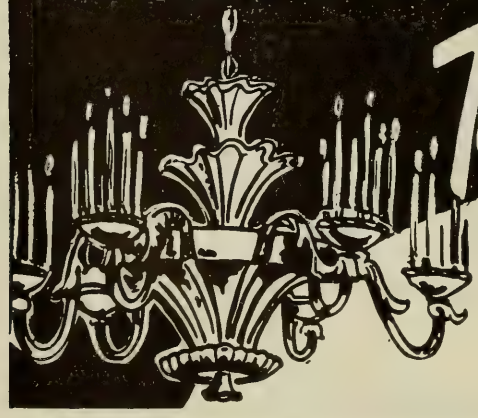
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applauded but liberally picked to pieces. The Fourth had been produced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzche's *"Zarathustra,"* in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval *"Des Knaben Wunderhorn."* Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender

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adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristics traits.

When Mahler had composed his Third Symphony he had become cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images – he simply called them his own.* Still, they did harm. A program, one no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed – it will be eternally copied. Mahler's widow, Alma Mahler

* *"Was ——— mir erzählt."*

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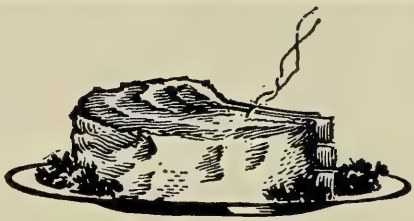
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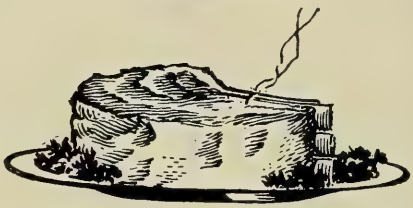
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Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition – sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been afterwards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" – the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkamergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to

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a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

Walter, as well-equipped as anyone to reveal the composer's intentions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present

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experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietszchean philosophy as part of a nature symphony (which this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn,* directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves

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with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the "master" to make the error of inviting ridicule. He was probably closer to an understanding of Mahler's maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader's credulity. Some who are told of Mahler's exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur,* a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.

• •

The first movement is by far the longest, and has been performed

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here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood — the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, "strong and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm. As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and

Chez Lucien

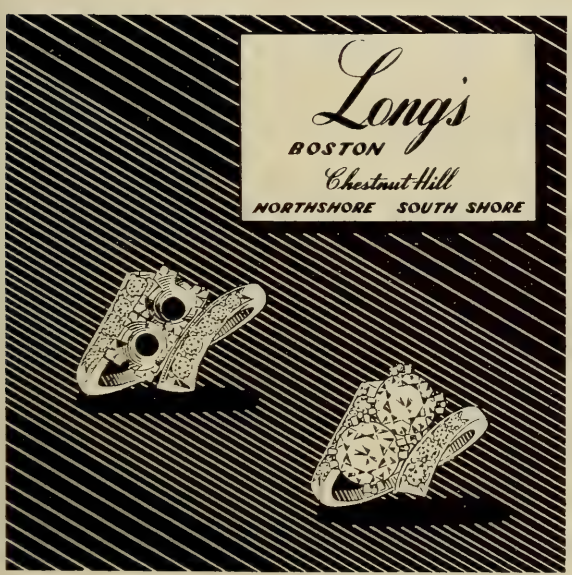
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trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

The second and third movements are gay in character without a dark moment. These two movements are both lightly rhythmic, one a "grazioso — in minuet tempo," the other "scherzando comodo." In the second, the "minuet" movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, ever-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn,* not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration

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Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).* After a considerable development (this movement is twice the length of the minuet movement preceding) there is softly introduced the call of a horn in B ("in the manner of a post horn") over violin chords. The horn is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's *"Thus Spake Zarathustra":*

O man! Give heed!	*O Mensch! Gib Acht!*
What does the deep midnight say?	*Was spricht die tiefe Mitternacht?*
I slept!	*Ich schlief!*
From deepest dream I have awakened!	*Aus tiefem Traum bin ich erwacht!*
The world is deep!	*Die Welt ist tief!*
And deeper than the day had thought!	*Und tiefer, als der Tag gedacht!*
Deep,	*Tief*

* It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.

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Woe speaks: pass on!	*Weh spricht, Vergeh!*
But all ecstasy seeks eternity!	*Doch alle Lust will Ewigkeit!*
Seeks deep, deep eternity!	*Will tiefe, tiefe Ewigkeit!*

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn*. It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

Ding, dong, ding, dong.	*Bimm, bamm, bimm, bamm.*
There were three angels who sang a sweet song;	*Es sungen drei Engel einen süssen Gesang;*
Joyfully it sounded through Heaven,	*Mit Freuden es selig in dem Himmel klang,*
They shouted joyfully	*Sie jauchzten, fröhlich auch dabei,*
That St. Peter was free of sin,	*Dass Petrus sei von Sünden frei,*
And when the Lord Jesus sat at the board,	*Und als der Herr Jesus zu Tische sass,*
For the last supper with his twelve disciples,	*Mit seinen zwölf Jungern das Abendmahl ass:*
The Lord Jesus spoke: what doest thou here?	*Da sprach der Herr Jesus, Was stehst du denn hier?*
As I behold thee, thou weepest for me!	*Wenn ich dich anseh, so weinest du mir!*

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And should I not weep, thou merciful God?	*Und sollt' ich nicht weinen, du gütiger Gott?*
I have broken the Ten Commandments.	*Ich hab' übertreten die zehn Gebot.*
I go my way with bitter tears.	*Ich gehe und weine ja bitterlich.*
Thou shalt not weep!	*Du sollst ja nicht weinen!*
Ah, come, and have mercy on me!	*Ach komm' und erbarme dich über mich!*
If thou hast broken the Ten Commandments	*Hast du denn übertreten die zehen Gebot,*
Fall on thy knees and pray to God!	*So fall' auf die Knie und bete zu Gott!*
Love only God in eternity!	*Liebe nur Gott in alle Zeit!*
So shalt thou know heavenly joys,	*So wirst du erlangen die himmlische Freud',*
The heavenly city was made ready for Peter	*Die selige Stadt war Petro bereit't*
Through Jesus and all for salvation.	*Durch Jesum und Allen zur Seligkeit.*
Ding, dong, ding, dong.	*Bimm, bamm, bimm, bamm, bimm.*

The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

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MAHLER'S THIRD IN NEW YORK

There were four performances of Mahler's Third Symphony in 1961 (March 30–April 2) by the New York Philharmonic under Leonard Bernstein "In Memory of Dimitri Mitropoulos," the late Musical Director of that orchestra having given what were indeed memorable performances on April 12, 13 and 15, 1956. A "second" review of the performances of April 15 by Louis Biancolli in the "New York World-Telegram" seems significant in that Mahler has had critical treatment in New York generally less than favorable in many earlier years. Mr. Biancolli wrote as follows.

"I BELIEVE Mahler's Third — not heard in Carnegie in 34 years — a monument of the concert writing of the last hundred years. If profounder slow movements than the final Adagio exist in that period, outside Mahler, I hereby invite correction.

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"Mahler's plan is unlike any other I know of. Even among his own irregular structures, the Third is unique in its contrasts of tension and rest, drama and commonplace, song and symphony, brevity and length.

"Often, the music builds to a heady crest of whirling intensity, only to settle abruptly on a humdrum plan of repose. Sometimes, the passage is crowded to bursting; sometimes, it is sparse and hollow and distant.

"It is as if Mahler wanted the low and the lofty to be equally accommodated in this symphony, the swift and the slow, the deep and the shallow — life on the run and life as an illusion of arrested motion.

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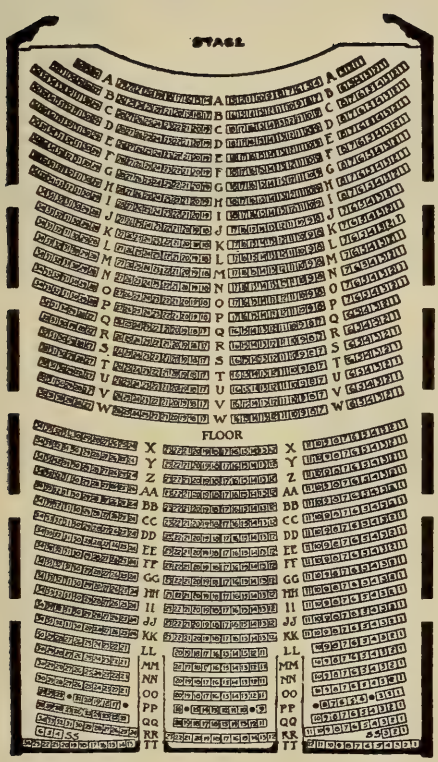
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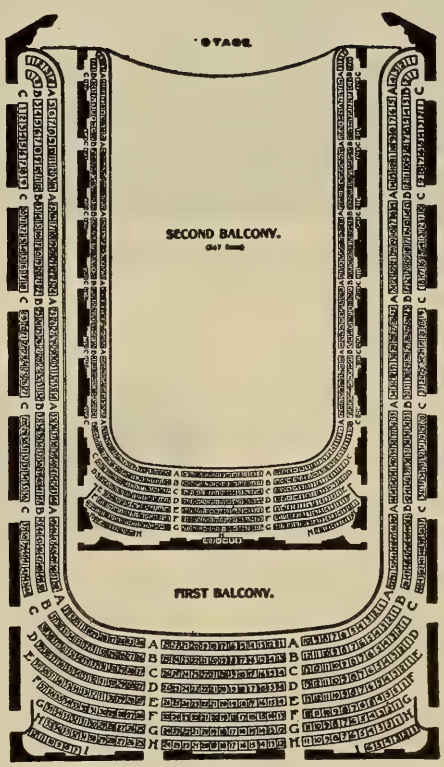
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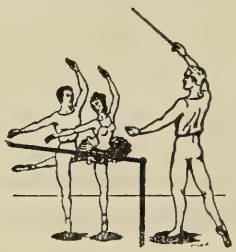
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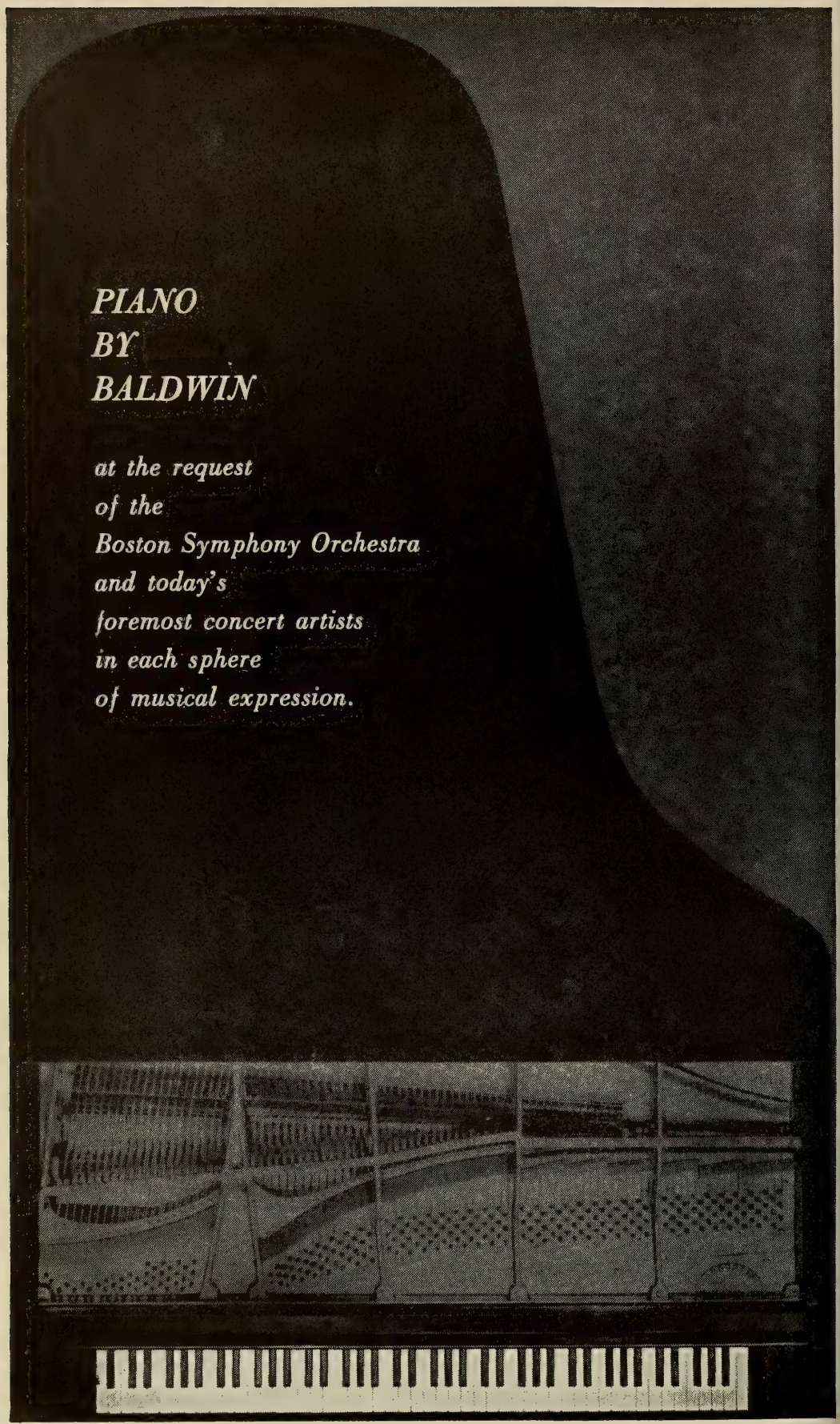
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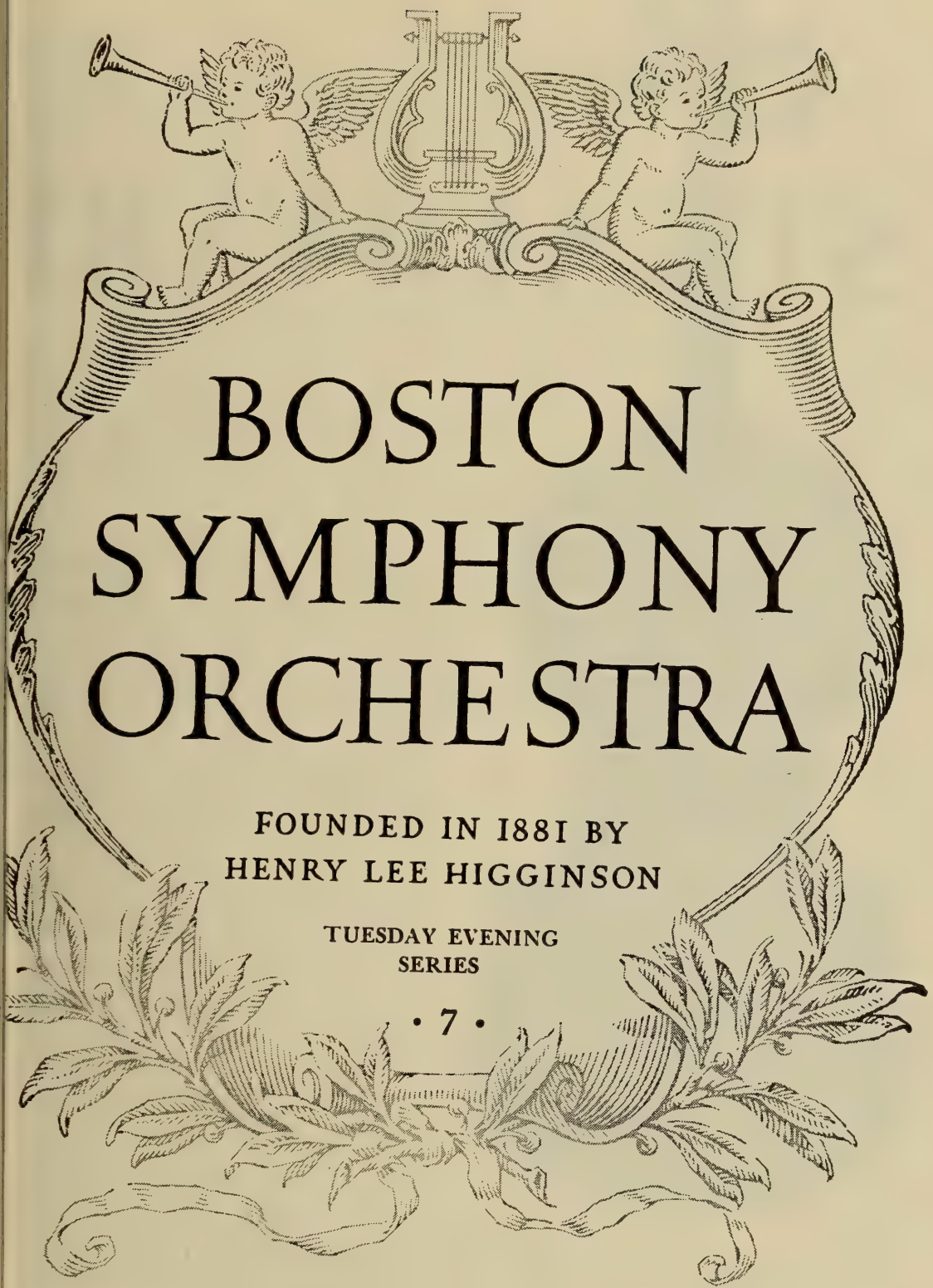
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with historical and descriptive notes by

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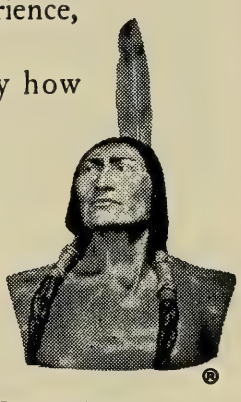


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CONTENTS

Program 9

NOTES

Schubert (Symphony No. 5) . . 11
Roussel ("Bacchus et Ariane," Suite No. 2) 20

ENTR'ACTES

The Critical Climate (*Neville Cardus*) 28
Beethoven and the Gift of Melody 36

NOTES

Beethoven (Concerto for Pianoforte) 46

EXHIBITION

The paintings now on view in the Gallery have been selected by the Institute of Contemporary Art of Boston from its Art Rental Gallery.

• •

FRITZ KREISLER

The superb musicianship of Fritz Kreisler, who died on January 29, is closely associated with the Boston Symphony Orchestra through the great years of his career. His first appearance at these Symphony concerts was on February 8–9, 1901, which was his first season in the United States as an adult artist, at the age of twenty-six. (He had made a single visit to this country as a boy in 1888.) Born in Vienna February 2, 1875, he entered the Vienna Conservatory at the age of seven, where he studied with Hellmesberger and Auber, and entered the Paris Conservatory in 1885, studying with Massart and Delibes. When he was fourteen he gave up public performance altogether, and through ten years studied medicine in Vienna and art in Rome and Paris. Returning to the concert stage in 1899, he again visited the United States in the season 1900–1901, and it was then that he made his first appearance with the Boston Symphony Orchestra.

Mr. Kreisler played many times with this Orchestra, both in Boston and on tour. He played in concertos by the following composers at the Boston concerts:

1901 – Beethoven
1902 – Spohr No. 8
1905 – Brahms
1907 – Lalo

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1910 – Tchaikovsky
1912 – Beethoven
1913 – Mozart No. 4
1913 – Viotti No. 22
1915 – Mendelssohn
1915 – Beethoven
1916 – Schelling
1920 – Beethoven

He played in benefit concerts with this Orchestra in New York and in Boston in 1917. It is interesting to note that in the weeks on tour he usually played as many as four different concertos on successive nights.

• •

RUDOLF SERKIN

Rudolf Serkin was born in 1903 in Eger, Bohemia (Czechoslovakia), of Russian parents. At four he showed possibilities of becoming a child prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his début as soloist under the auspices of the *Gesellschaft der Musikfreunde*. For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in sonatas for violin and piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. He played Brahms' Concerto No. 1 with the Boston Symphony Orchestra, December 30, 1938; Beethoven's Concerto No. 4, December 22, 1939; Beethoven's Concerto No. 5, April 6, 1944; Brahms' Concerto No. 1, January 20, 1956; Brahms' Concerto No. 2, April 10, 1959. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer Music School and Festival at Marlboro, Vermont, is his dearest project.

• •

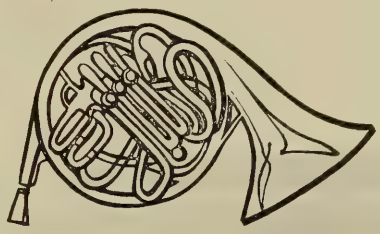
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Seventh Program

TUESDAY EVENING, FEBRUARY 13, *at* 8:30 *o'clock*

SCHUBERT . . . . . Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

ROUSSEL . . . . . *"Bacchus et Ariane," Suite No. 2, *Op.* 43

INTERMISSION

BEETHOVEN . . . . . Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

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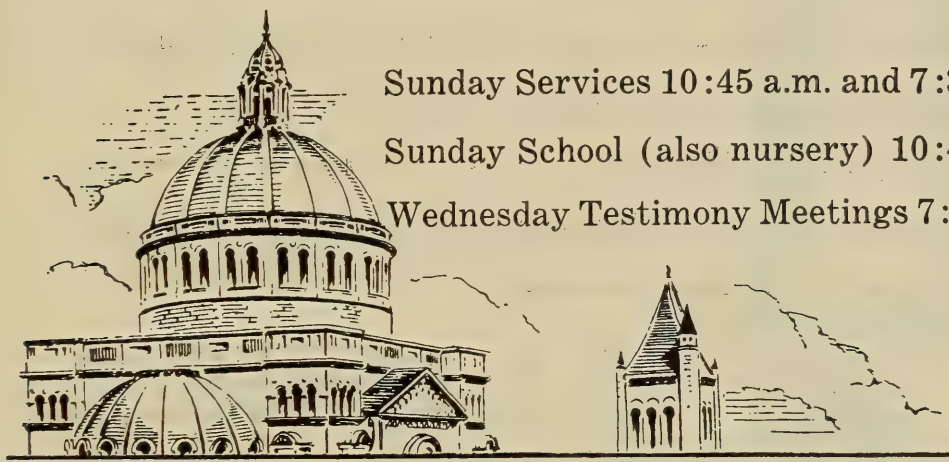
Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar, made

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piano transcriptions of many songs, including the great cycles, and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon

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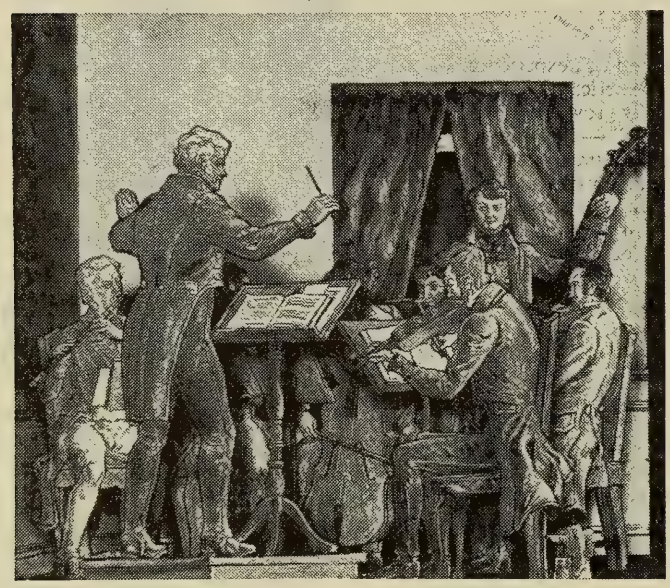
the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was published in 1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

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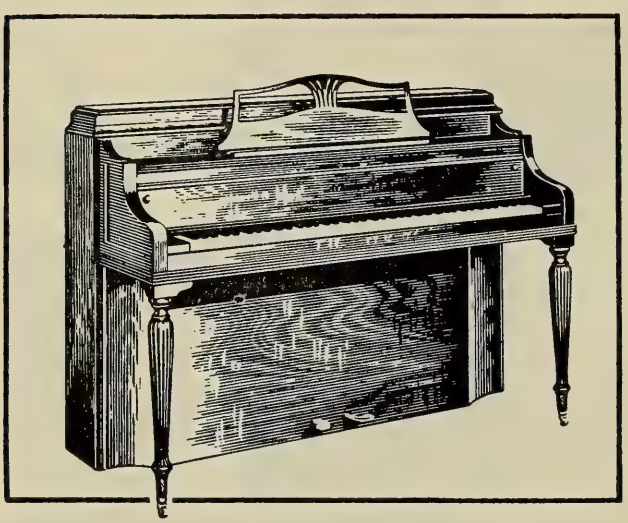
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"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."

Alfred Einstein also is reminded of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without



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trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

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"BACCHUS ET ARIANE," BALLET, SECOND SUITE, *Op.* 43

By ALBERT CHARLES ROUSSEL

Born in Turcoing (Nord), France, April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra.* Serge Lifar (Bacchus), Peretti (Thesée) and Spessiwtzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Dr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

THE legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by

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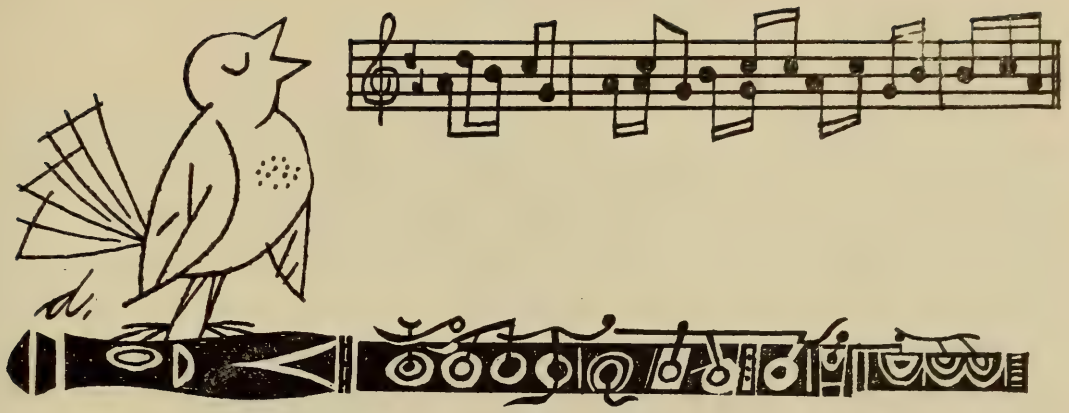
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Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariadne the dance of her dreaming — Bacchus dances alone (Allegro — Andante — Andantino) — The Dionysiac spell — A group marches past (Allegro deciso) — A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne (Andante) — Dance of Ariadne and Bacchus (Moderato e pesante) — Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

• •

The following apt characterization of Roussel's music was written

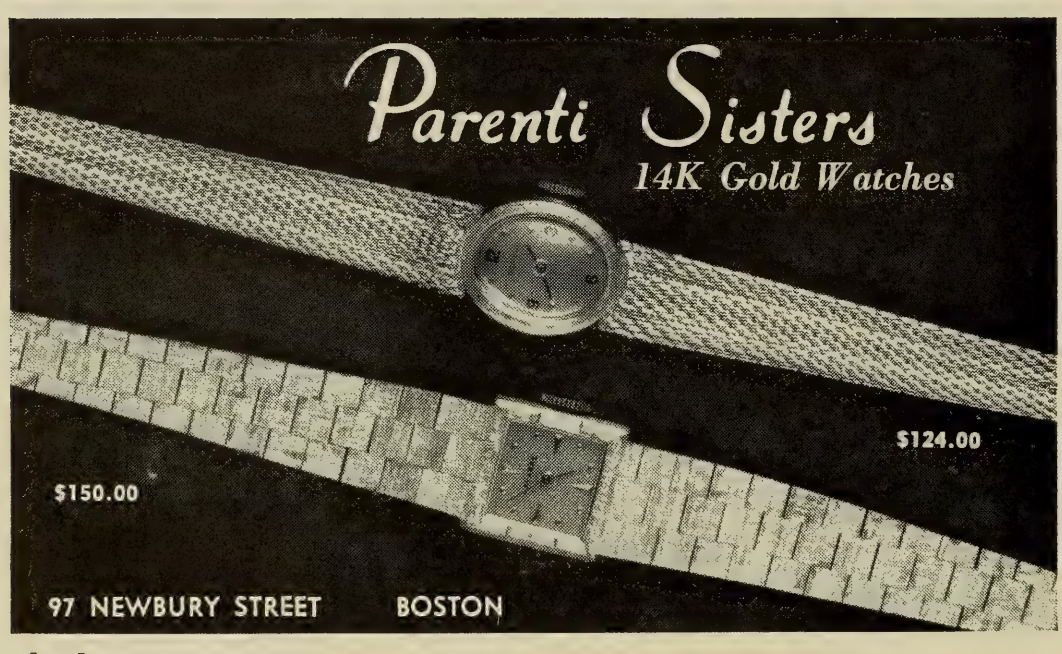
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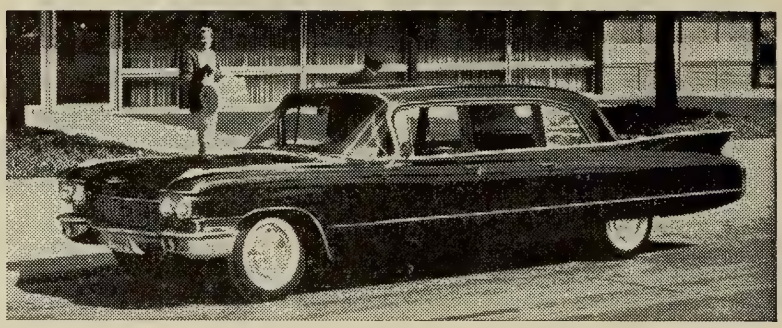
by Edward Downes, the annotator of the New York Philharmonic programs:

"One of the least glamorous and least publicized French masters of our century, Albert Roussel scarcely fits the conventional picture of a French artist. But since his death in 1937 he has continued to grow while many a composer once considered more engagingly gallic has faded.

"Good taste, graceful form, clarity, logic, balance, restraint, simplicity, elegance: these are the types of labels usually attached to the French spirit. But happily for the rest of the world, the French spirit is far too self-contradictory to be contained in any such simple formulas.

"Balance and restraint will hardly do to describe the explosive passion of Berlioz's music, the canvases of Géricault and Delacroix, or the intoxicating rhetoric of Victor Hugo. Good taste is not a primary concern of Rabelais or the Rabelaisian *chansons* of his day. Neither the gothic cathedrals nor the music composed to be performed in them could possibly be considered simple or restrained. And who would think of attributing graceful form to the sprawling grandeur of Balzac's *Comédie Humaine?*

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THE CRITICAL CLIMATE

By NEVILLE CARDUS

("Manchester Guardian Weekly," December 28, 1961)

A MUSIC-CRITIC dead some thirty years ago, after having lived a long and full life, would surely receive some unusual shocks could he return to earth now as 1961 goes to its close, even though he would from experience know that in any period there are strange reactions against tastes of yesteryear. Let us suppose this critic to be Samuel Langford, who wrote of the "Mars" movement of Holst's very harmless "Planets" in this way:

"We are well aware that the discordance is arrived at in a theoretical way . . . but is it such a discordance as the sensibility of a musician could by its nature conceive and delight in?" Langford could not in his day conceive of the "sensibility" of a Boulez. Langford went on to add, "Beauty once sat enthroned over all the arts. We have come almost to a time when beauty is never mentioned in connection with them. Music has long been accepted as a fairly descriptive title for the art which passes under that name. It begins to hold good no longer."

Yet Langford, half a century ago, was one of the advance-guard. At

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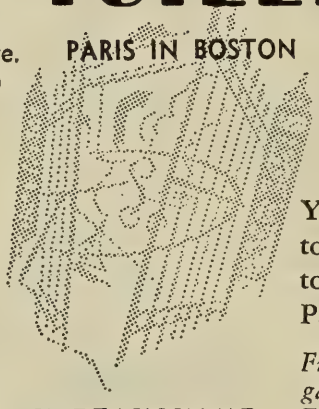
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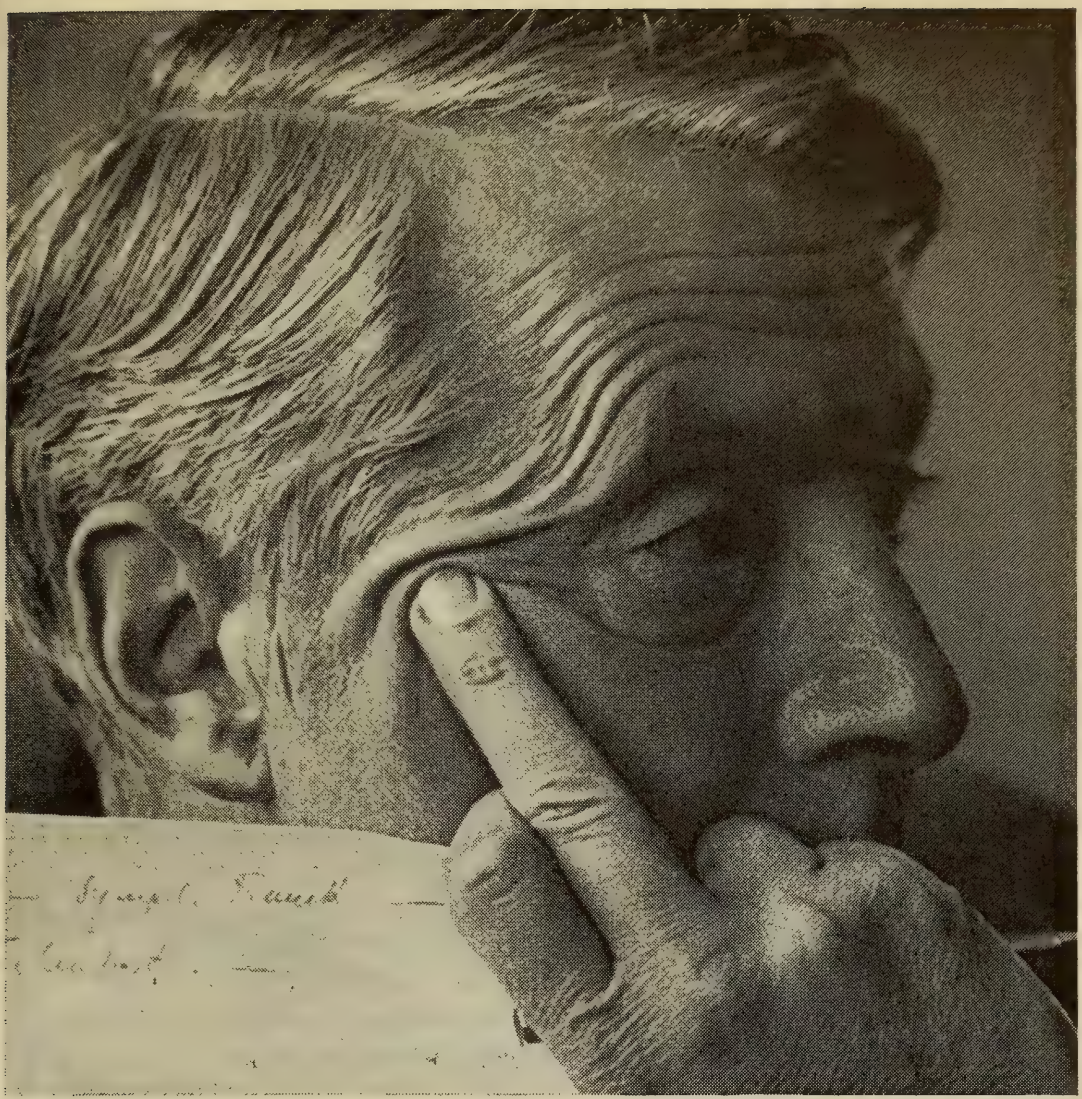


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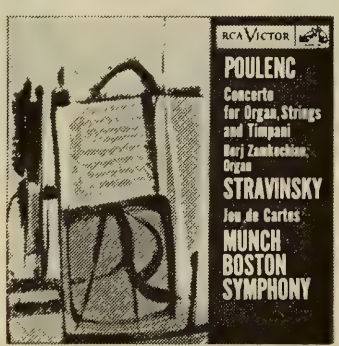
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any rate he at once heard the music which was in Strauss and Debussy at a time when "Punch," as an ironical joke, looked ahead to a far-distant future in which we would all enviously be crying out: "O, for the good old tunes of Strauss and Debussy." Concert audiences stopped their ears while the "Battle" section of "Ein Heldenleben" was being played. And Ernest Newman advised us to listen to it "horizontally."

The fact is that "reactions" in all the arts during the last 50 years have exceeded, in violence and rapid sequence, any known before in all man's recorded intellectual history. Two wars, the progress of "science" – and Freud – have upset the traditional æsthetic and moral climate everywhere so much so that "Beauty" is today an unmentionable six-letter word. It is years since I have heard, or read of, this word applied to a new work of art of any kind. The other day a critical discussion of Rupert Brooke forgave him for much and found hope of salvation for him because one or two of his last poems revealed traces of "cynicism." Sophistication and cynicism are valuable assets in the make-up of the composer, poet, dramatist, and novelist of 1961. He is allowed a measure of idealism, no doubt, in his social and political commitments. Heaven help the composer who should produce a symphonic poem called "Love in the Valley." But he might get a favourable hearing if he named it "Aldermaston at Easter." For a composer

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to express in music a "beautiful" response to nature, in the manner of Delius, or to Church and State, in the manner of Elgar, is to be cast out and "dated," no matter how well and individually such a response may be expressed. Sibelius, Holst, Max Reger, César Franck, Scriabin — they have all "had it," in the opinion and vocabulary of the "modern" musical æsthetic. Sir William Walton, in his sixtieth year, is chastised if he composes in the language and style which he mastered in early manhood and now are his instinctive speech and means of musical communication. What matters in 1961 is not what an artist communicates but how — is it up to date? Vaughan Williams also is, as they say, "on the way out."

Another happening which for sure would astonish Langford (and soon enable him to put two and two together) is that music-criticism in this country in 1961 is very much a young man's affair and monopoly. Some of these moulders of opinion were wearing school caps when the Hitler war ended. The development of the musical antennæ has obviously proceeded at a gallop recently. For it is the new and fairly immature school of criticism that is able, on the face of it, to distinguish between the good and the not so good in Schoenberg. But in his ninetieth year, Ernest Newman confessed to me that though he had intensively studied the scores of Schoenberg for 30 and more years,

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much of his language remained, as music, unintelligible or at best, experimental.

The critic revisiting the glimpses of the moon might well ask if much has been taken away from the musical scene I myself lived in, what has been given back. Which composers in 1961 take the place of the debunked household gods, take the places of Elgar, Delius, Sibelius, and the rest? Take the place, I mean, in the hearts of a large public? Britten, the one unmistakable addition of genius to the musical scene since the Hitler war is scarcely yet a familiar possession of everybody. I am confessedly old-fashioned enough, in spite of arduous efforts to keep pace with the "modern" movement advancing in all directions, to believe that the really great composer soon finds touch with the non-specialist music-lover. The familiar argument of the "moderns" is to the effect that the "new" music is still "new," that in time the new layout will become generally understood and then — we'll see and even hear! It is also pointed out that once on a time even Wagner was abused for his "cacophony" and Mozart — bless us! — accused of having ears of steel. But much of the present-day "new" music has been at hand for study for some fifty years. It remains, in bulk, a specialist's and a musicologist's preserve and pleasure.

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temporarily earthbound visitor for any nakedness he discovers in the land. He would certainly be delighted in the improvement these last few decades of orchestral playing in this country, and in the increase of intelligence among singers everywhere, taking them by and large. He might not be satisfied that singing itself, voice *qua* voice, is better than it was in the years of Caruso, Battestinni, Rosa Ponselle, Whitehill, Schorr, Jannsen, Andresen, Leider, Schumann, Eva Turner, Marjorie Lawrence. If it comes to that is it certain that any woman opera singer of 1961 is the equal, as actress of Lotte Lehmann or Frieda Leider? Only, I think, Callas. And though we rightly rave over Hotter's Wotan, can we be positive that, as acting, it is superior to Schorr's? – and Schorr was the more beautiful singer of the two. But there – I have written and pronounced the unmentionable word, so I had best make an end.

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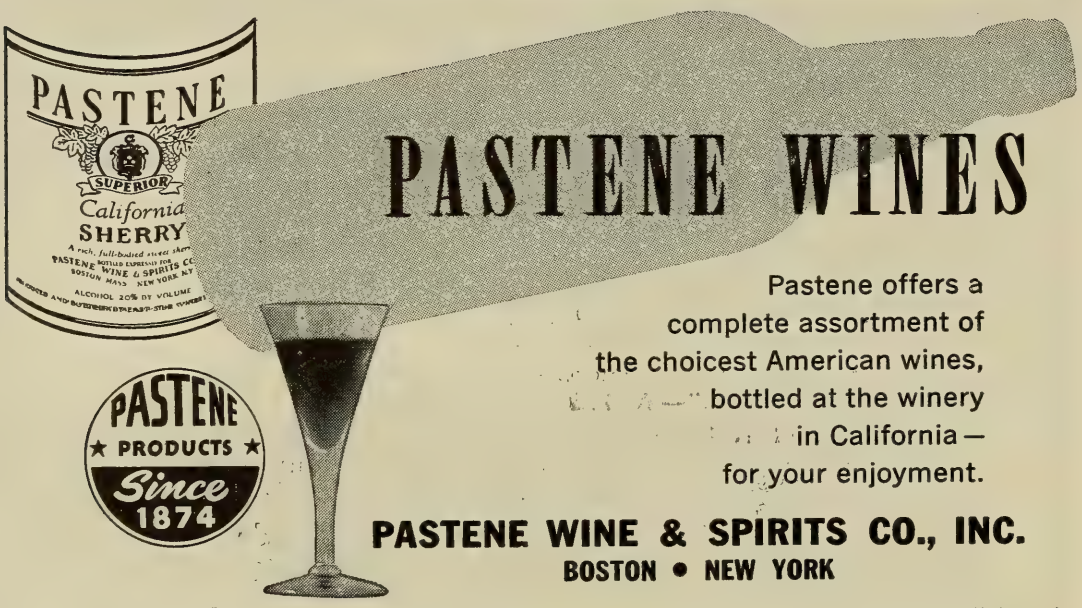
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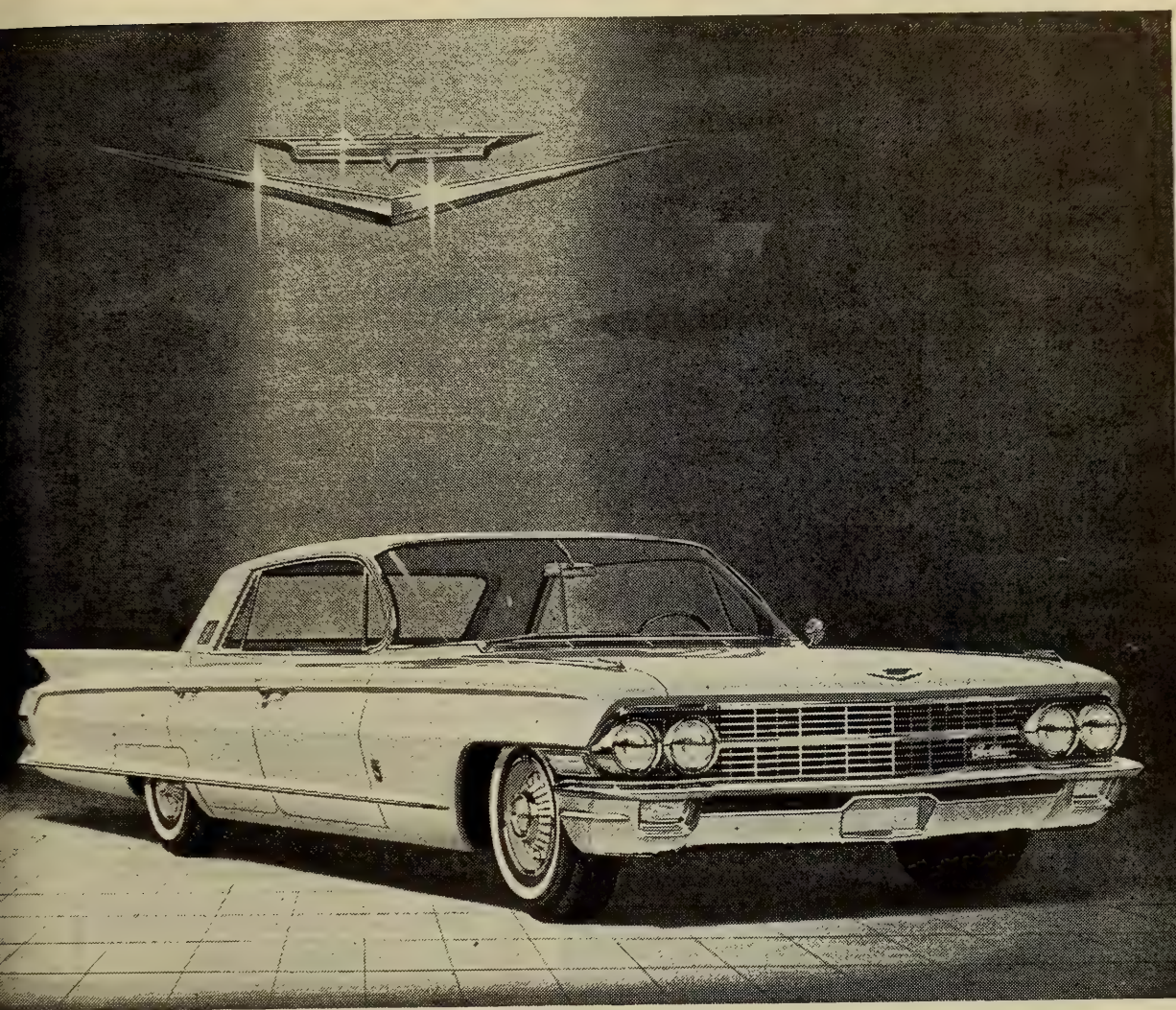
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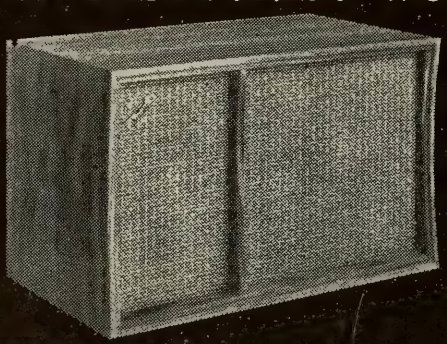
"THE Germans, as we all know," said Igor Stravinsky in his series of lectures, *Poetics of Music* at Harvard (1947), "honor their three great B's. On a more modest plane we shall select two B's for the needs of our argument."

Stravinsky's "B," favored over Beethoven, was Bellini. "Bellini inherited melody without having even so much as asked for it, as if Heaven had said to him: 'I shall give you the one thing Beethoven lacks.'" And in Beethoven, according to Stravinsky, "we have one of the greatest creators of music who spent his life imploring the aid of this gift which he lacked. So that this admirable deaf man developed his extraordinary faculties in direct proportion to the resistance offered him by the one he lacked, just in the way that a blind man in his eternal night develops the sharpness of his auditive sense." He added that Beethoven's "greatness derives from a stubborn battle with rebellious melody."

Stravinsky, who has been known to deliver challenging polemics in plying an æsthetic case, may not have expected his audience in Sanders Theatre to swallow this one whole. We all know that Beethoven's

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sketchbooks are a record of protracted struggles to arrive at his themes; whether he was waging a "stubborn battle" to overcome the "lack" of a gift of melody is another matter. Stravinsky was led into this theory by his endeavor to exalt melody; full phrased, amply molded melody as the true crown of the art of music.

Beethoven's melodic gift is too obvious to be denied. What he did not cultivate was the rounded, periodic *cantilena* of the Italian opera composers. If he had had occasion to write such a melody he could perhaps not have matched Bellini's *"Casta Diva"* (nor could Stravinsky for that matter). What Stravinsky did not specifically admit was that Beethoven did not think vocally. Instrumental voices were instinct with his whole nature. When he was called upon for the human voice, as in his songs, *Fidelio,* the Masses, the Ninth Symphony, the instruments had the thesis most of the time. The voice parts often accommodate the instrumental development – reinforce rather than lead. On the other hand, one cannot begin to list the instrumental works where the melodic line is sustained in continuous instrumental song, far richer in range and multiplicity of parts than vocal song.

It is true that Mozart had something that Beethoven had not – he was the supreme vocal melodist. He can capture us with the first phrase of an air even before it is fully laid forth. With Beethoven this never

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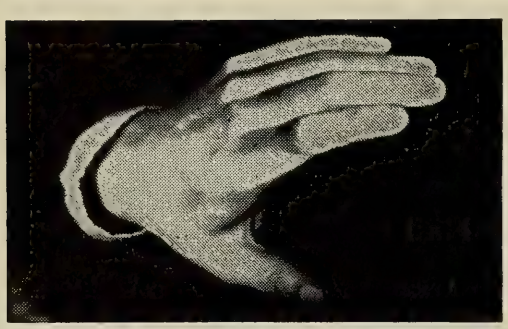
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happens. Symphonic melody being a different species, the initial theme appears as a motto, a promise, which achieves indelible beauty only as it is manipulated in development. If a listener could hear the opening theme of the *Eroica* Symphony without any foreknowledge of what is to happen to it later, it would seem nothing more than the chance parts of a tonic chord. The opening of the Fifth Symphony is nothing but a sequence of thirds. Themes of the Seventh are really propulsive rhythms which engender melody. A singer could convey very little of their beauty, and would be quite at a loss to give any idea of the succession of harmonies which begin the slow movement of the *Appassionata* Sonata. These are wonderful melodies as we come to know them instrumentally. Even a theme conceived in the form of an air, as in the *Cavatina* of the Quartet, Op. 130, the *Canzona* of the A minor, the slow movement of the last Quartet, the Andante cantabile of the *Pathétique* Sonata — these and many other slow movements are approximations of vocal arias, lifted to a higher level by instrumental treatment.

The emergence of melodic beauty in the developments might let a glimmer of light into the impenetrable mystery of the gradual and



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painstaking evolution of Beethoven's greater music through many transformations in the sketchbooks. Beethoven wrote more than once in his letters that to him the greatest difficulty was to get started on a composition. When once he had the themes as he wanted them, the score progressed fairly effortlessly. This might well mean that the basic conception had taken place in the preliminary fixing of the themes. An indication of this was once made by Beethoven to the Darmstadt composer, Louis Schloesser, if that gentleman has reported him fairly:

"I carry my thoughts about me for a long time, often a very long time, before I write them down. Meanwhile my memory is so tenacious that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things, discard and try again until I am satisfied. Then, however, there begins in my head the development in every direction and, insomuch as I know exactly what I want, the fundamental idea never deserts me — it arises before me, grows — I see and hear the picture in all its extent and dimensions stand before my mind like a cast and there remains for me nothing but the labor of writing it down, which is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other. You will ask me where I get my ideas? That I can not tell you with certainty; they come unsummoned, directly, indirectly —

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I could seize them with my hands out in the open air; in the woods; while walking; in the silence of the night; early in the morning; incited by moods which are translated by the poet into words, by me into tones — sound and roar and storm about me until I have set them down in notes."

The sketchbooks show through all their maze of notated memoranda that a theme was usually weak and insignificant in its first stages, and only through many transformations reached its final pregnant form, as if ripe for development. One has the impression less of growth than of the gradual uncovering by the composer of what lay deep within himself. The sketches give no hint that he was consciously working upon the course of the development to come. He would readily lay one work aside for another if it failed to grow, knowing that he could pick it up later and at will; not only without loss in the interval, but with the solution that had evaded him at the moment. A vocal theme would not have presented this problem.

Beethoven thus needed time, much time, for the growth of his more important scores. Their progress could not be hurried. If they were, a pointless occasional piece would result. In this sense such scores as the *King Stephen* or *Ruins of Athens* overtures, the oratorios *Christ on the Mount of Olives* or *The Glorious Moment* are simply works that

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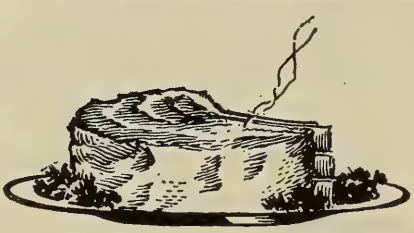
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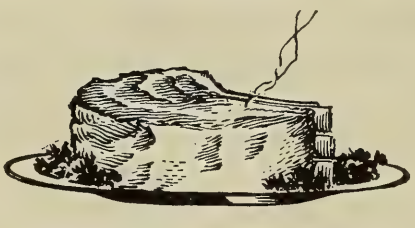
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were not given time to ripen. Beethoven knew this well, he knew by experience that a fee in hand was far more convenient than the efforts to collect on a score that was advancing at its own deliberate pace, and more likely than not, in its own non-popular direction. This does not mean that while struggling with his slow-growing scores he had a definite goal or even a sure sense of direction. The Ninth Symphony is of course the most striking instance of this. It is a rather natural assumption as one listens to the Ninth that the composer, carried by an overwhelming impulse of fervor for the liberation of all mankind, marched firmly and surely to his goal. It was not so. He had been attracted by Schiller's poem for years, but had composed most of this symphony before he decided to introduce it in the finale, and even afterwards contemplated the substitution of an instrumental finale. There are many such instances where he hardly knew just where he was going until the project got well under way.

The *Choral Fantasia* is an instance of Beethoven groping in the direction of a magnificent concept which he only later realized. The *Choral Fantasia,* composed in 1812, was similar to the destined Ninth Symphony to be completed twelve years later. There are actually close thematic resemblances between this and the Ninth. The introduction of a final chorus in a symphony was an unprecedented, at first a fortuitous thought, which an insipid text could not lift to a significant

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message. There are several reasons for the comparative failure of the *Choral Fantasia.* One is that the composer of the Fifth and Sixth Symphonies was not yet ready for this kind of vast undertaking. Another is that it was composed under the pressure of a pending performance. The score had no time to "ripen."

Not only did the thematic notation for a new work crystallize slowly; plans for new works, particularly those involving texts, he entertained only vaguely, with little apparent sense of their suitability. In *Fidelio* he was fortunate to have a text which stirred him. He was eager to follow *Fidelio* with another opera, that most profitable of forms. He seems to have had little if any idea of what might be a congenial subject. One shrinks from the thought of the years he might have spent on such subjects which he seriously considered as *Romulus, The Ruins of Babylon,* and *Macbeth.* Whether or not he intended to keep his promise to set *The Victory of the Cross* as an oratorio for the *Gesellschaft der Musikfreunde,* he did no more than to accept his fee. His mention of a *Faust* Symphony in his last years was certainly in the

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category of vague thoughts. He had the highest respect for poets, Goethe in particular; he read and admired the great literature of the past. In his tonal thinking a word would become a rhythm, an instrumental figure. Extended verses were not readily accommodated in his tonal world. The directing force that guided his hand from dark, groping beginnings to sure, unerring, beautifully molded, finely explicit ends is a puzzle which no one will solve, not even the psychologists. It leads us to wonder whether "inspiration," that romantic concept of the functioning composer, so cleverly dismissed by Stravinsky as an absurdity, might not have something to it after all.

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Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 when Johann Schneider was the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this Orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreño, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Gieseking, Leonard Shure, Jesús María Sanromá, Rudolf Serkin, Alexander Borovsky, Nadia Reisenberg, Clifford Curzon, Robert Casadesus.

The instrumentation calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the Choral

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Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadliness). Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother

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Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated – it could have done nothing else – and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

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In spite of these disturbing conditions, Beethoven probably completed the *"Lebewohl"* Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, Absence, and Return" — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his

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pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities.* "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's *Thalia* gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

The society leaders at this concert, probably in the mood for light diversion, no doubt found the serious piano music quite dull after the perfectly charming living pictures. They missed altogether the very different voice of Beethoven which underlay its expected aspect of thundering chords, cadenza-like passages in scales, trills, arpeggios, forms which in lesser hands are so often the merest bombast. They failed to see that, accepting the style which custom had dictated to him,

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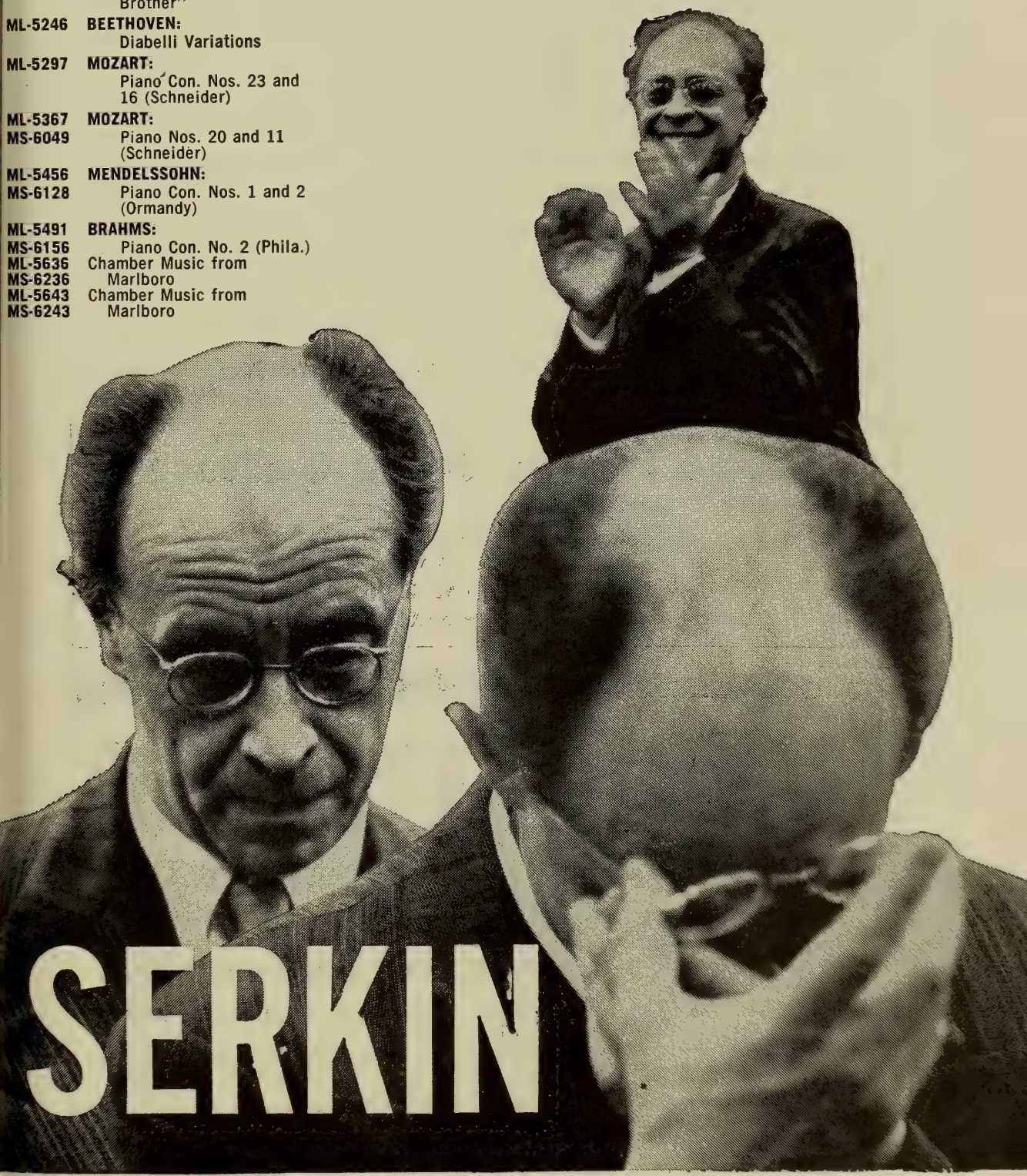
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Beethoven had transformed it into something quite different, had written his signature into every measure. The three emphatic chords from the orchestra in the introduction, each followed by solo passages of elaborate bravura, establish at once a music of sweeping and imperious grandeur unknown to any concerto written up to 1812, and beside which the dignity of emperors or archdukes loses all consequence.*

There follow almost a hundred measures in which the orchestra alone lays forth the two themes and develops them in leisurely amplitude. The piano from this point assumes the first place, and makes the themes, so symphonically cast, now primarily its own. The solo part traverses elaborate figurations which, however, never obscure the thematic outline, but unfailingly intensify it and enhance the development. Beethoven writes his own cadenza into the score, and, by explicit direction, forestalls weakling interpolations. The slow movement (in B major) is short, like that of the G major concerto, and like that illustrious predecessor consists of a sort of duologue between orchestra and piano. Here the muted strings intone their noble and tender theme, which the piano answers with a pianissimo passage of its own, in gently descending triplets. The free, searching improvisation of the piano

* Beethoven once wrote: "There is nothing smaller than our great ones—I make an exception in favor of archdukes."

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ascends by trills in half-steps, arousing a sense of expectancy which is resolved as it clarifies at last upon the theme of the orchestra. The piano sings the theme in a full exposition. Wood winds and strings are then softly blended with a dreamy and constantly shifting figuration of the piano. The music dies away upon a mysterious sense of anticipation, and over a sustained note of the horns the piano gives a soft intimation, still in the adagio tempo, of the lively rondo theme which immediately follows. The piano takes the thematic lead in this finale, which is long, and brilliantly developed.

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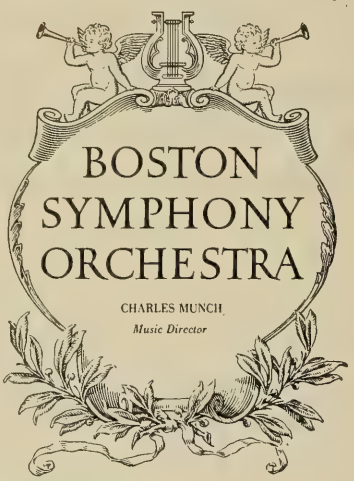
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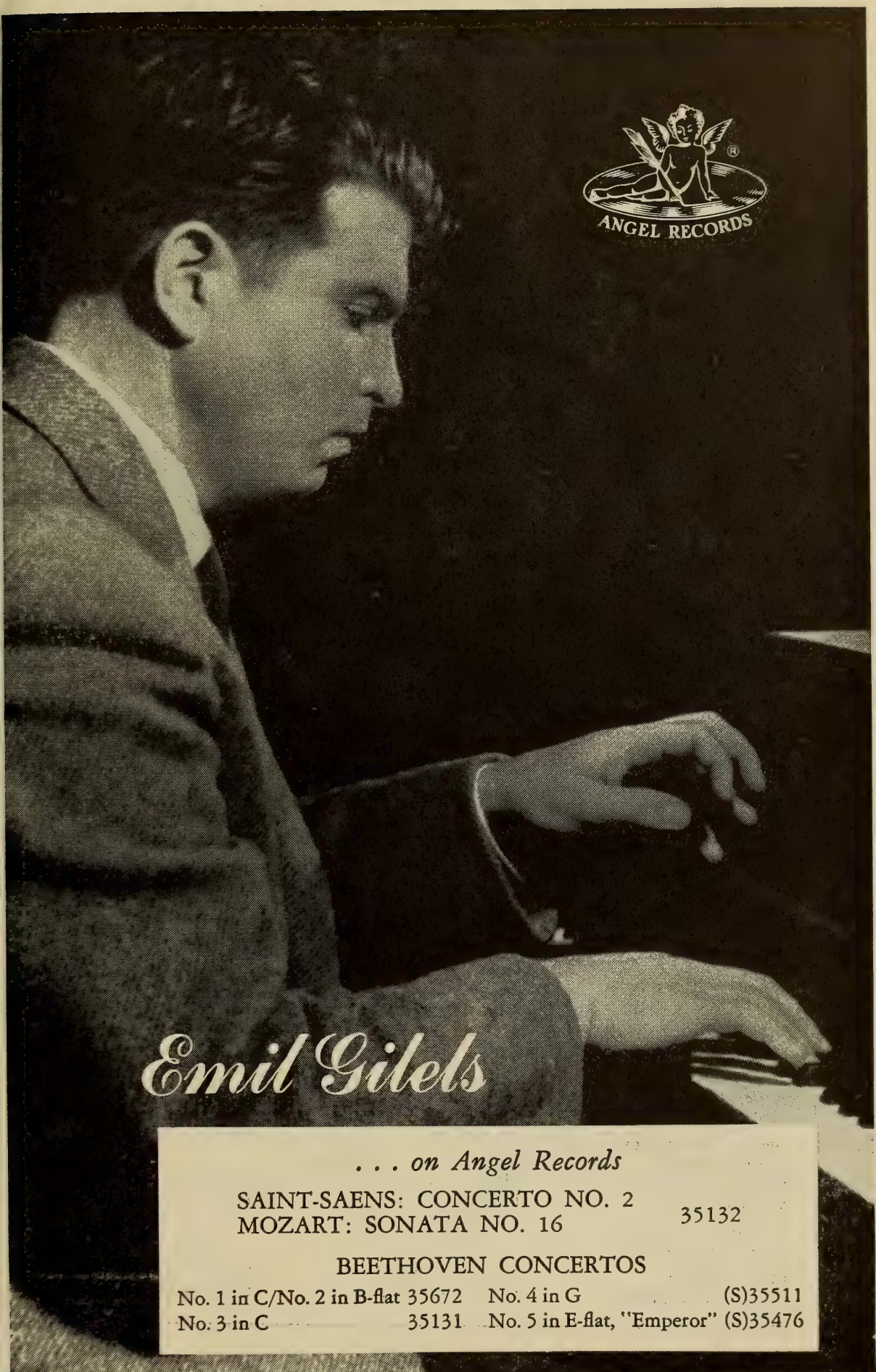
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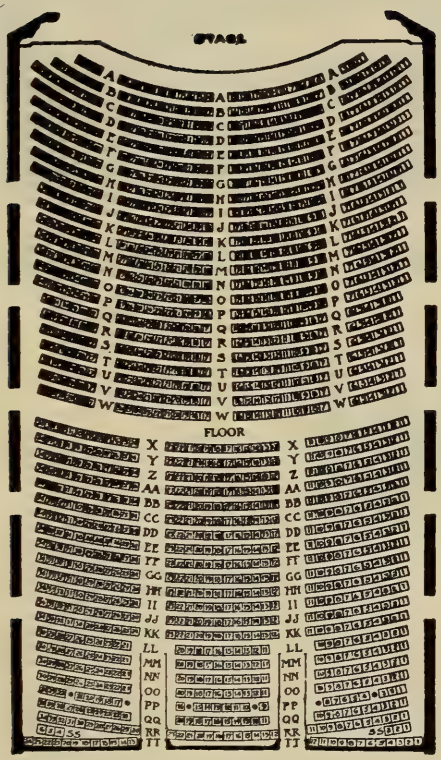
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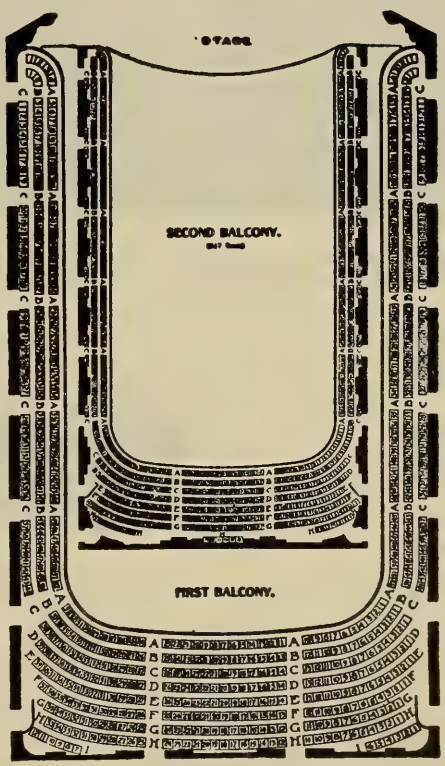
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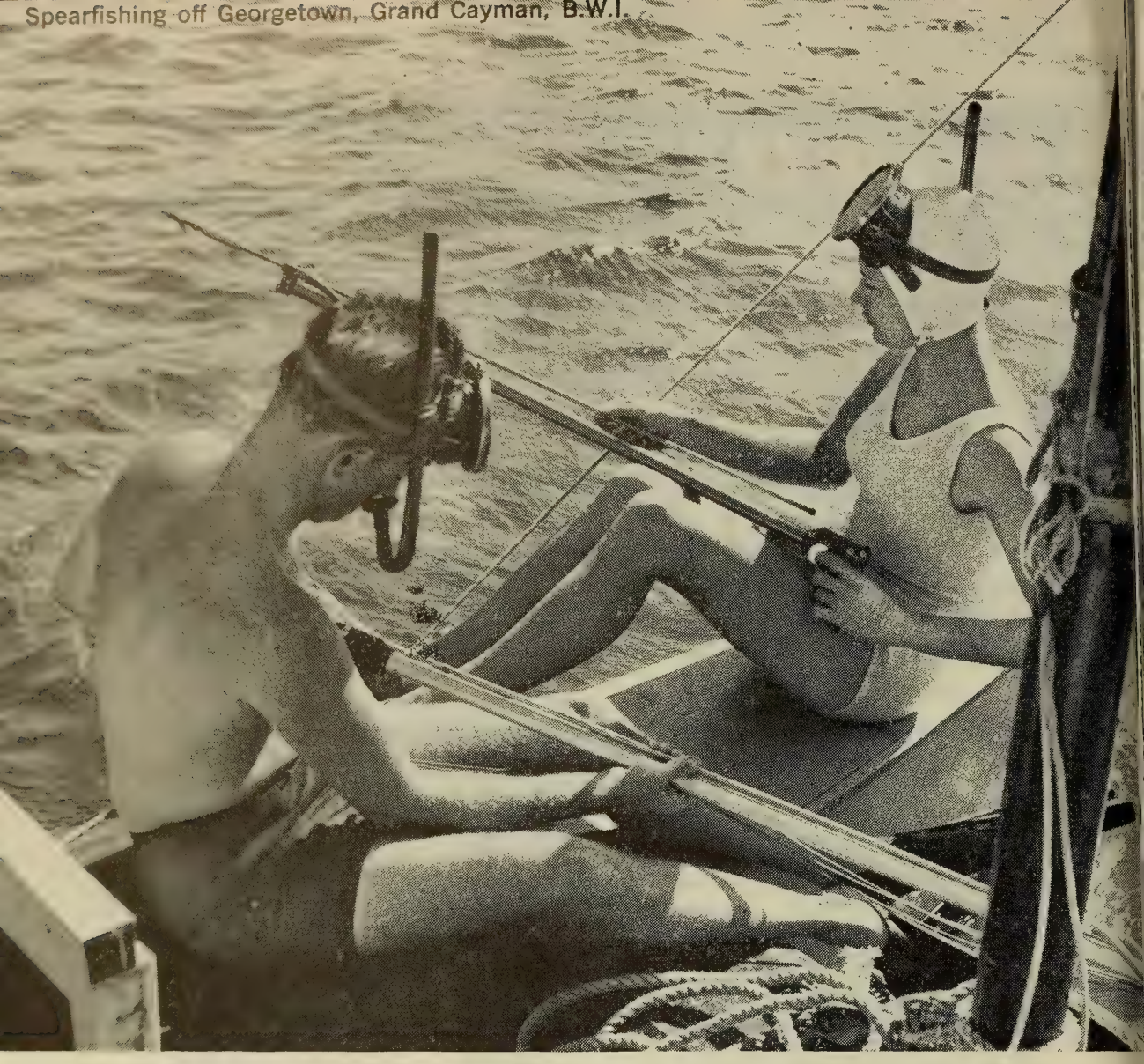
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The programs, covering an extensive repertory, include events of historical importance such as the world première of Stravinsky's *Ode* and the Sixth Symphony by Roy Harris, as well as a repeat (after its first performance three weeks previously) of Bartók's Concerto for Orchestra. Prokofiev's Fifth Symphony had its first American performance. The Eroica Symphony was performed in memory of Franklin Delano Roosevelt. Many standard symphonies include Beethoven's Sixth and Seventh, all four by Brahms, Tchaikovsky's Fourth, Fifth and Sixth, Bruckner's Eighth, and the First, Second, Fifth, Sixth and Seventh by Sibelius.

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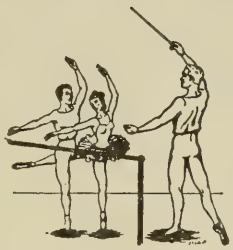
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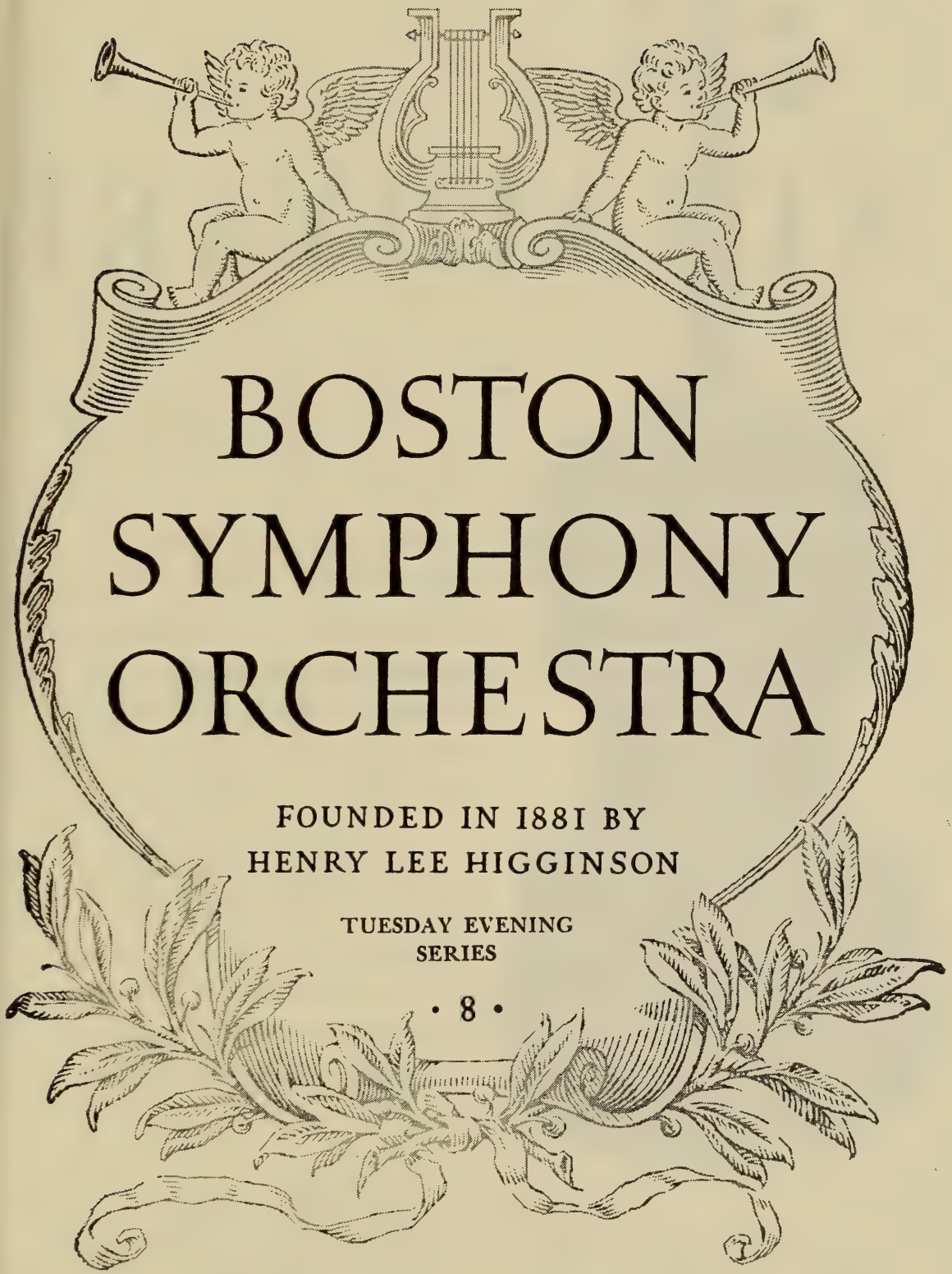
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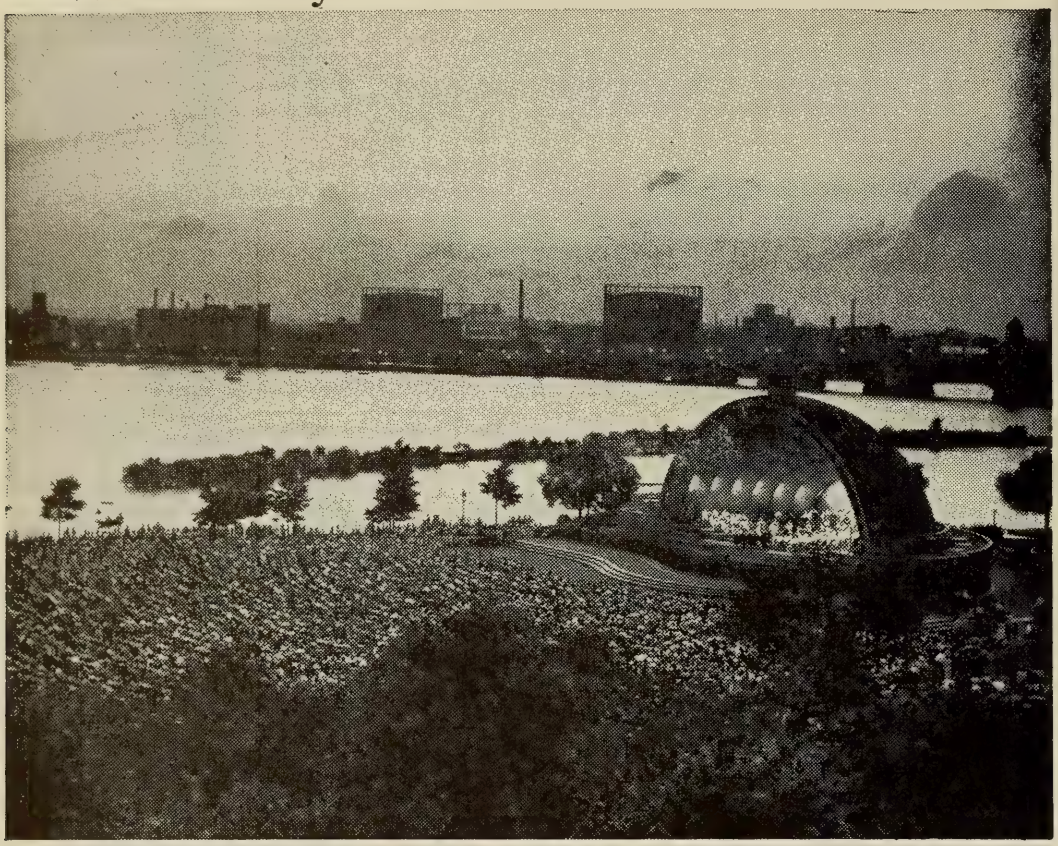
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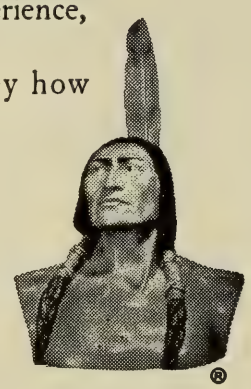


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CONTENTS

Program 9

NOTES

Rossini (Overture to "L'Italiana in Algeri") . . 11
Ghedini (Sonata da Concerto) . 20
Tchaikovsky (Symphony No. 2) . 28

ENTR'ACTE

How to Write an Overture (*Spike Hughes*) 32

NOTES

Verdi (Three Sacred Pieces) . . 42

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THE GUEST CONDUCTOR

Carlo Maria Giulini was born in 1914 in Barietta, an ancient and historic city on the Adriatic coast in the south of Italy. He studied at the Academy of Santa Cecilia in Rome, and took a course in conducting under Alfredo Casella, and later under Bernardino Molinari at the Chigi Academy in Siena. He was engaged by the Italian Radio (RIA) in 1946 and in 1950 became the conductor of the orchestra of *Radio Milano.*

Through the past nine years his principal activities have been with La Scala opera in Milan. The performances directed by him there include: Monteverdi's *L'Incoronazione di Poppea,* Stravinsky's *Les Noces* (in its first Italian stage performance), Bartók's *Bluebeard's Castle,* Rossini's *La Cenerentola,* and *L'Italiana in Algeri.* He has conducted at numerous festivals throughout Europe. He made his American debut conducting the Chicago Orchestra in 1955, and returned to this country in the autumn of 1960 as conductor of the Israel Philharmonic Orchestra. Mr. Giulini is now conducting in Boston for the first time.

• •

BRUNO WALTER

The death of Bruno Walter on February 17 was especially sorrowful news to those who remember him as Guest Conductor of this Orchestra during his busy career. Indeed, he was the first to lead the Orchestra as "Guest" other than composers (Strauss, d'Indy, Bloch) who had been invited to present their own

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works. The first occasion was on March 30–31, 1923, when Bruno Walter gave us a "Romantic" program of Weber, Mozart, Beethoven, and Strauss (with Artur Schnabel as soloist). He conducted three pairs of concerts in January and March, 1947, when Bruckner's Ninth Symphony and Mahler's Fourth were among the memorable performances.

• •

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Saturday, February 24, marked the twentieth anniversary of the Voice of America, that important part of the United States Information Agency which has carried here and abroad radio broadcasts in an effort to convey "America's desires and aspirations for a peaceful, prosperous world under freedom." The Voice of America and the Boston Symphony Orchestra have cooperated through these years, as many concerts have been taped and sent to distant parts. The summer activities of the Berkshire Music Center at Tanglewood have often been described in taped interviews with visiting foreign students and members of the faculty, speaking to their own countries.

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NEW TRUSTEES ELECTED

Two new members, Mrs. James H. Perkins and Mr. Abram Berkowitz, have been elected to the Board of Trustees of the Boston Symphony Orchestra. Mrs. Perkins has long been prominent in the civic affairs of Greater Boston, and is a member of the Executive Committee of Children's Hospital. She is the first woman to serve on the Board.

Mr. Berkowitz is a member of the law firm of Ropes and Gray, and a director of several corporations. He is a trustee and ex-president of Beth Israel Hospital, likewise of Temple Ohabei Shalom and the Combined Jewish Philanthropies of Greater Boston. He is a Fellow of Brandeis University and a member of the Visiting Committee of the Harvard Medical School.

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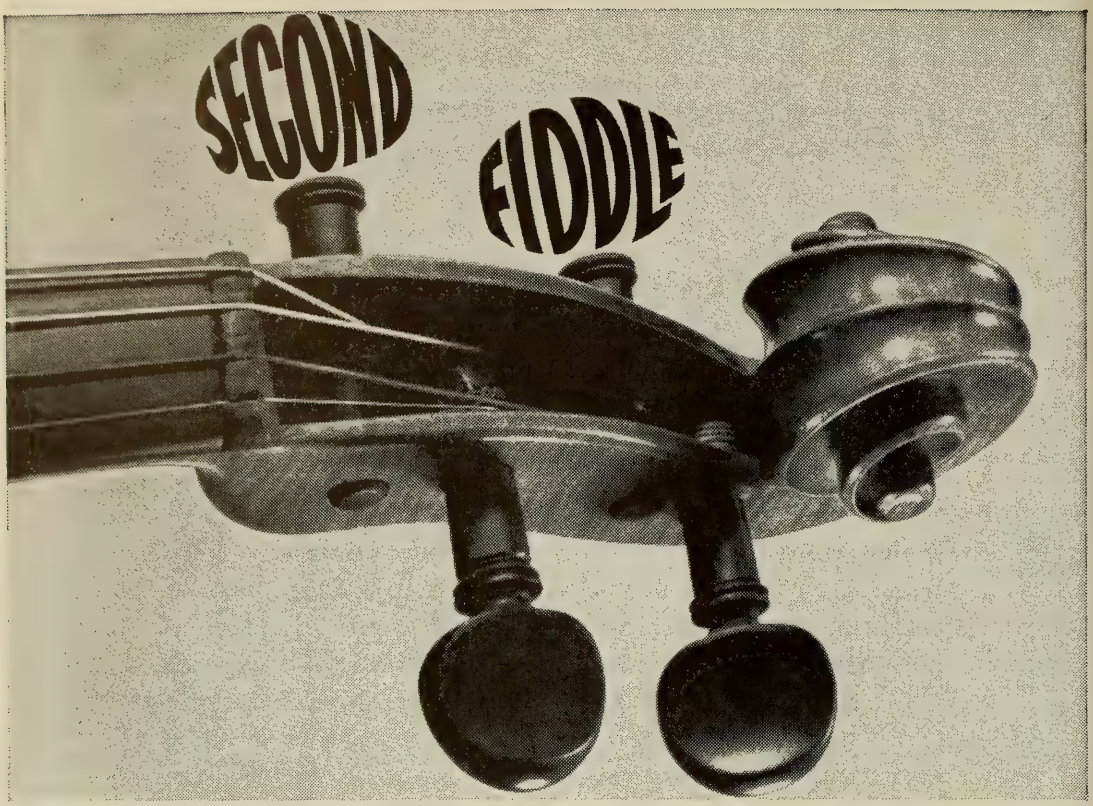
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Eighth Program

TUESDAY EVENING, March 6, *at* 8:30 *o'clock*

CARLO MARIA GIULINI, *Guest Conductor*

Rossini . . . . . Overture to "L'Italiana in Algeri"

Ghedini . . . . . Sonata da Concerto, for Flute, Strings and Percussion

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Tchaikovsky . . . . . Symphony No. 2, in C minor, *Op.* 17

I. Andante sostenuto
II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

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OVERTURE TO *"L'ITALIANA IN ALGERI"*

By GIOACCHINO ROSSINI

Born in Pesaro, Italy, February 29, 1792; died in Passy, France, November 13, 1868

L'Italiana in Algeri ("The Italian Woman in Algiers"), opera buffa to a libretto by Anelli, was first performed in Venice May 22, 1813. The opera had its first American performance in New York City, November 17, 1832, by the Montressor Company in the Richmond Hill Theatre at the corner of Varick and Charlton Streets, on the site which Philip Hale remarks "was once Aaron Burr's country seat." The opera was produced by the Metropolitan Opera Company on December 5, 1919. The Overture was performed at the concerts of this Orchestra December 30–31, 1921, under the direction of Pierre Monteux, and March 24–25, 1950, under the direction of Richard Burgin.

ROSSINI, aged twenty-one, made his first great success in opera buffa with *L'Italiana in Algeri,* and followed it a year later with *Il Turco in Italia,* a fiasco so far as history is concerned, but more familiar hereabouts. Pitts Sanborn once amusingly noted in the programs of the New York Philharmonic Symphony Society that the first performance of *L'Italiana in Algeri* "took place in Venice on the very day of Richard Wagner's birth at Leipzig – Richard Wagner, who, on February 13, 1883, was to die in Venice as Rossini had done at Passy on November 13, and some insist there is no divinity in dates and numbers!"

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"When Rossini wrote *L'Italiana in Algeri,*" according to Stendhal in his life of the composer, "he was in the flower of his genius and his youth; he had no fear of repeating himself, he was not trying to compose *strong* music; he was living in that amiable Venetian country, the gayest in Italy and perhaps in the world. The result of the Venetian character is that the people want above all in music agreeable songs, light rather than passionate. They were served to their hearts' desire in *L'Italiana;* never has a public enjoyed a spectacle more harmonious with its character, and of all the operas that have ever existed this is the one destined to please the Venetians most." Travelling in Venetia in 1817, Stendhal adds, he found they were presenting *L'Italiana* at the same time in Brescia, Verona, Venice, Vicenza, and Treviso.

The libretto, Francis Toye points out, is based on the legend of the beautiful Roxelana, the favorite slave of Solomon II, and had already been set by Luigi Mosca. It bears, he truly says, no conceivable relation to life in Italy, Algeria, or anywhere else. It does suggest, however, the plot of Mozart's *Entführung aus dem Seráil,* and neither the one nor the other is the less entertaining because of the palpable unreality.

"Beyond a doubt here was the best and most important opera buffa libretto that Rossini had yet handled, and he made the most of his opportunities. 'L'Italiana in Algeri' is certainly the third, possibly the

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second, best light opera he ever wrote. Though there are still traces in the score of Cimarosa, Haydn, and Mozart, the flavor of the whole is unmistakably Rossinian, for here, for the first time, we feel the irresistible appeal of the great laugh that Rossini brought into music.

"The outstanding feature of *L'Italiana* is the impression it gives, as an entity, of spontaneity, freshness, and, above all, gayety. Indeed, the succession of so many numbers tripping along, one after the other, in so sprightly and impertinent a fashion is its special charm."

Angelo Anelli, whose libretto had been set by Luigi Mosca in 1808, was using an old legend, but probably owed more than a little to *Die Entführung aus dem Seráil* by Mozart, whom, incidentally, Rossini never failed to praise. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II,** one of his *Contes Moraux,* published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom with the facile, insipid complaisance of the slaves of his harem, who are nothing more than *"machines caressantes."* He causes to be captured a European girl with intelligence, independence and a spirit of her own, by the name of Roxelane. Her impudence and complete disregard of every custom of abject obedience intrigues and

* This tale was done into an English farce by Isaac Bickerstaff, about 1827, called *A Sultan,* or *A Peep into the Seraglio.*

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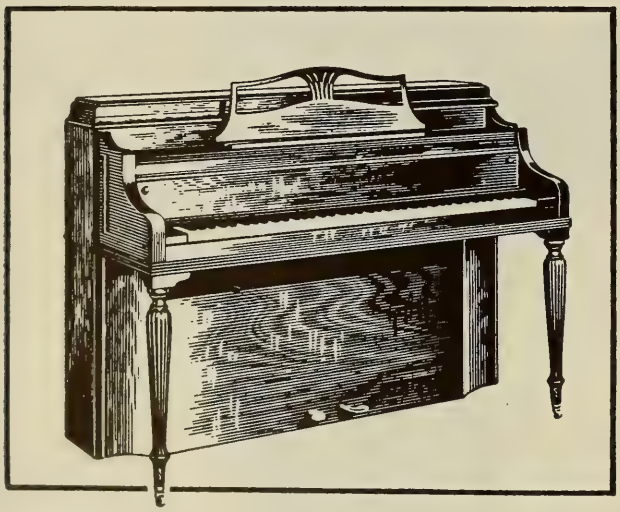
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wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks — *"Est il possible qu'un petit nez retroussé renverse les loix d'un empire?"*

This kind of piquant rebellion by Western womanhood found its way into Mozart's Constanze, an English girl, and Rossini's Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

Leigh Hunt, reviewing the first English performance of *L'Italiana in Algeri,* wrote that its merits "are, generally speaking, of a piece with those of *Il Barbiere;* that is to say, there is more animal spirit than intellectual, and good compilation than novelty. The author seems to delight in expressing a precipitate and multitudinous mirth; and sometimes works up and ferments a passage, and pours in instrument upon instrument, till orchestra and singers all appear drunk with uproariousness, and ready to die on the spot. He carries this feeling, we think, to a pitch of genius, and even to something exclusive, and peculiar to himself; nor does it hurt perhaps the general effect and character of this



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species of talent, that nothing seems to come amiss to him, when he gives way to it — old or new, masterly or indifferent. He is like a wit fond of punning and intoxicated with social enjoyment. Old jokes and new, his neighbour's and his own, all run merrily through his hands. His good things exalt the occasion; and the occasion, in return, does as much for his bad."

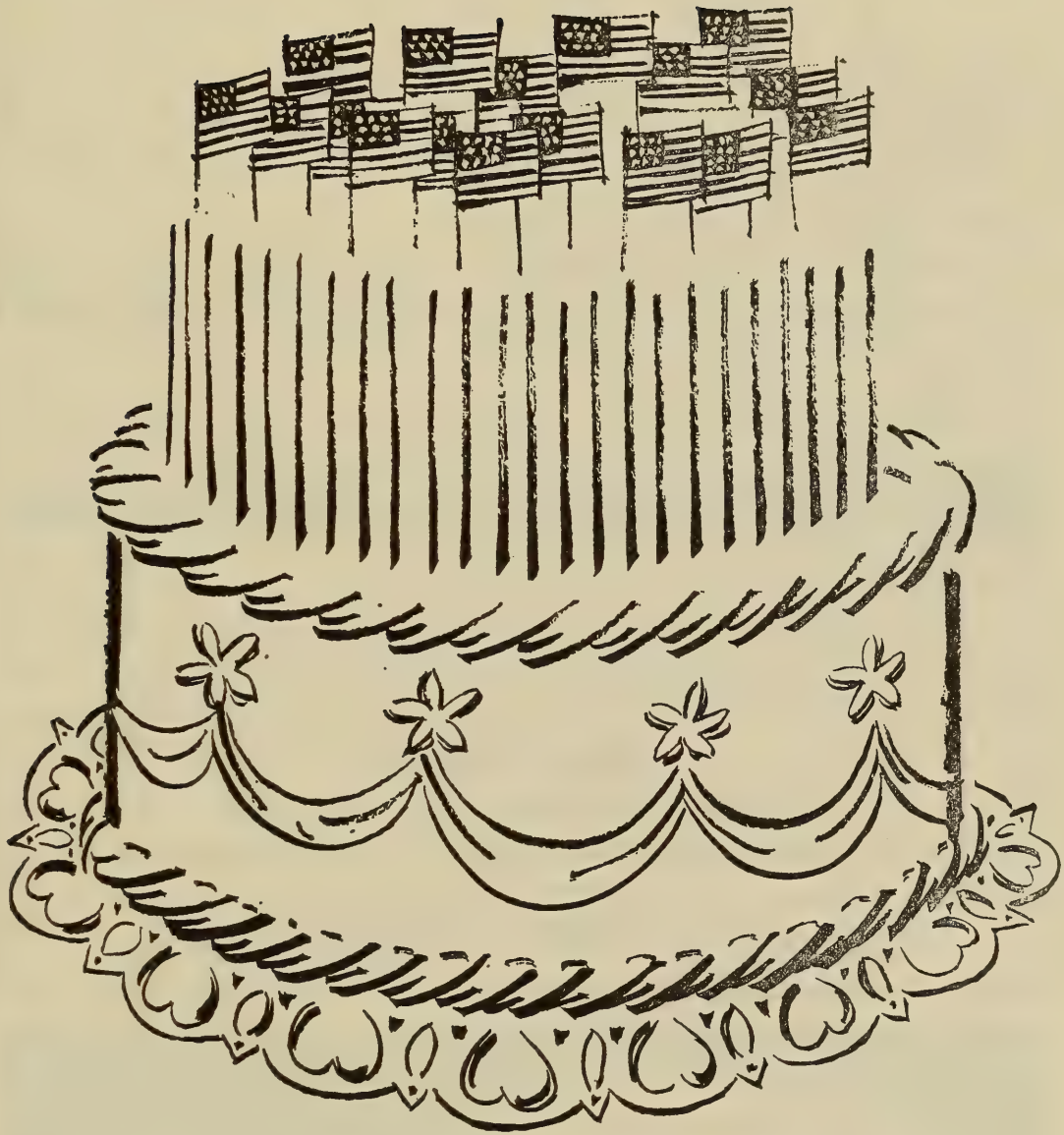
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SONATA DA CONCERTO, FOR FLUTE, STRINGS AND PERCUSSION

By GIORGIO FEDERICO GHEDINI

Born in Cuneo, Italy, July 11, 1892

Ghedini's Concerto in the form of a sonata was first performed at the Twenty-first Festival in Venice September 28, 1958, when Severino Gazzelloni was the flutist. The orchestral part of the work is scored for strings and percussion only, as follows: timpani, military drum, bass drum (played with a roll), cymbals and suspended cymbals, triangle, bells and celesta. The score is dedicated to Severino Gazzelloni.

THE score of the Sonata da concerto is composed for strings and percussive instruments, using no winds other than the solo, the percussion consisting mainly of soft drum rolls until the last movement. The first movement (lentamente) opens with a long passage for the flute unaccompanied and pianissimo, which is followed by a section for the string orchestra alone in full voice. The flute then enters to play an ornate melody in the high register over the strings. The adagio section is in 12/8, in which for the most part the strings accompany the flute with repeated chords, as indicated by that signature. The swift final vivace e leggiero brings into play the more colorful percussion instruments. This finale (the three movements are played without break) starts in a triple pianissimo in the low strings, but with a swift

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running figure in which the flute soon joins. The movement reaches a climax and drops to pianissimo.

Ghedini studied at the Conservatory Giuseppe Verdi in Turin and at the Liceo musicale in Bologna from which he graduated in 1911, having studied with M. E. Bossi. He is not only a composer, but a versatile performer, playing the piano, the organ and the cello. He has taught composition at the conservatories of Turin, Parma, and Milan, and is the Director of the latter. He has composed the one-act opera *L'Intrusa, Maria d'Allesandra* (1937), *Re Hassan* (1939), *La Pulce d'oro* (1940), and since the war *Le Baccanti* (1948) and *Billy Budd* (1949), based on the novel of Herman Melville.

Architetture (1941) was performed at the Boston Symphony concerts on April 27–28, 1951.

There is also the *Concerto dell' albatro,* after Melville's *Moby Dick* (1945), Piano Concerto (1946), *Musica Notturna* (1947). He has composed since 1947 concertos for two pianos, violin, flute and violin, two cellos. There are also works for chamber groups and songs. He has composed a considerable amount of choral music, and has made editions and transcriptions of music by Frescobaldi, Bach, Schütz, Gabrieli and Monteverdi.

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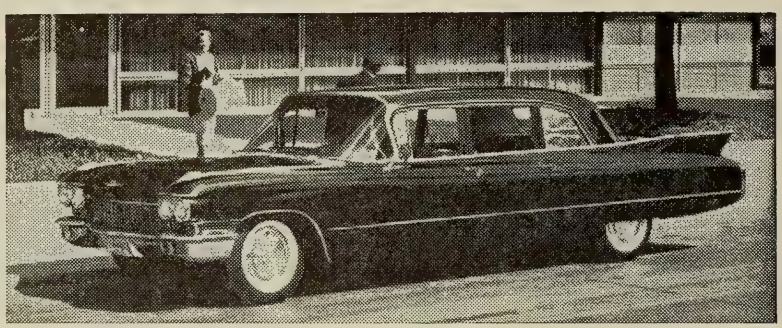
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Guido M. Gatti has described the character of Ghedini's music in the new Grove's Dictionary:

"Ghedini's position among Italian musicians and the course of his career as composer are singular. Up to a certain point, and until about the end of 1936, he was considered a conservative musician, gifted with a strong artistic temperament and exceptional technical endowments, but using a technique which at that time outweighed his imagination, his works reflecting less of a decided personality than of a great variety of influences. But a new departure in Ghedini's manner may with sufficient accuracy be discerned from the date given above, after which he is seen to be no longer bound by certain technical procedures and to express himself in a language of his own and with an individual poetry. This is especially true of several of his symphonic works, among which the *Concerto dell' Albatro* (1945), inspired by an incident in Herman Melville's 'Moby Dick,' was particularly successful. . . . At the same time the composer does not renounce a certain vein of roman-

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ticism, which manifests itself in his choice of words for musical setting as well as in an attitude of mysticism and lay Catholicism that is neither ostentatious nor apologetic.

"As regards Ghedini's harmony, it may be said to show him as an 'independent' not wedded to any system of polytonality or twelve-note procedure. The structure of his recent works is always determined by a close polyphony and a disciplined counterpoint which relates them in some ways to that of modern pictorial abstractness (*Architetture* for orchestra)."

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SYMPHONY NO. 2 IN C MINOR, *Op.* 17

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the Government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaikovsky composed his Second Symphony in 1872, and dedicated it to the Imperial Musical Society of Moscow, by whom it was first performed under the direction of Nicholas Rubinstein, February 7, 1873. The first American performance was given in New York by the Symphony Society in 1883. The same orchestra brought the symphony to Boston in the season of 1891–92. The symphony was first performed at the concerts of the Boston Symphony Orchestra: February 12–13, 1897, when Emil Paur was the conductor, and has been since performed January 17, 1941, under Igor Stravinsky, November 2, 1945 and February 2, 1948, under Richard Burgin.

The score calls for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals and strings.

IT WAS in June of 1872 at Kamenka that Tchaikovsky began to write his Second Symphony.

Tchaikovsky visited St. Petersburg in the first week of January (1873) and called upon Rimsky-Korsakov with his score under his arm. The Petersburg circle were charmed with the earnest young composer from Moscow. Rimsky-Korsakov and his bride of a few months were particularly enthusiastic, and Mme. Rimsky-Korsakov, who was an excellent pianist, implored him to arrange the Finale for four hands. The

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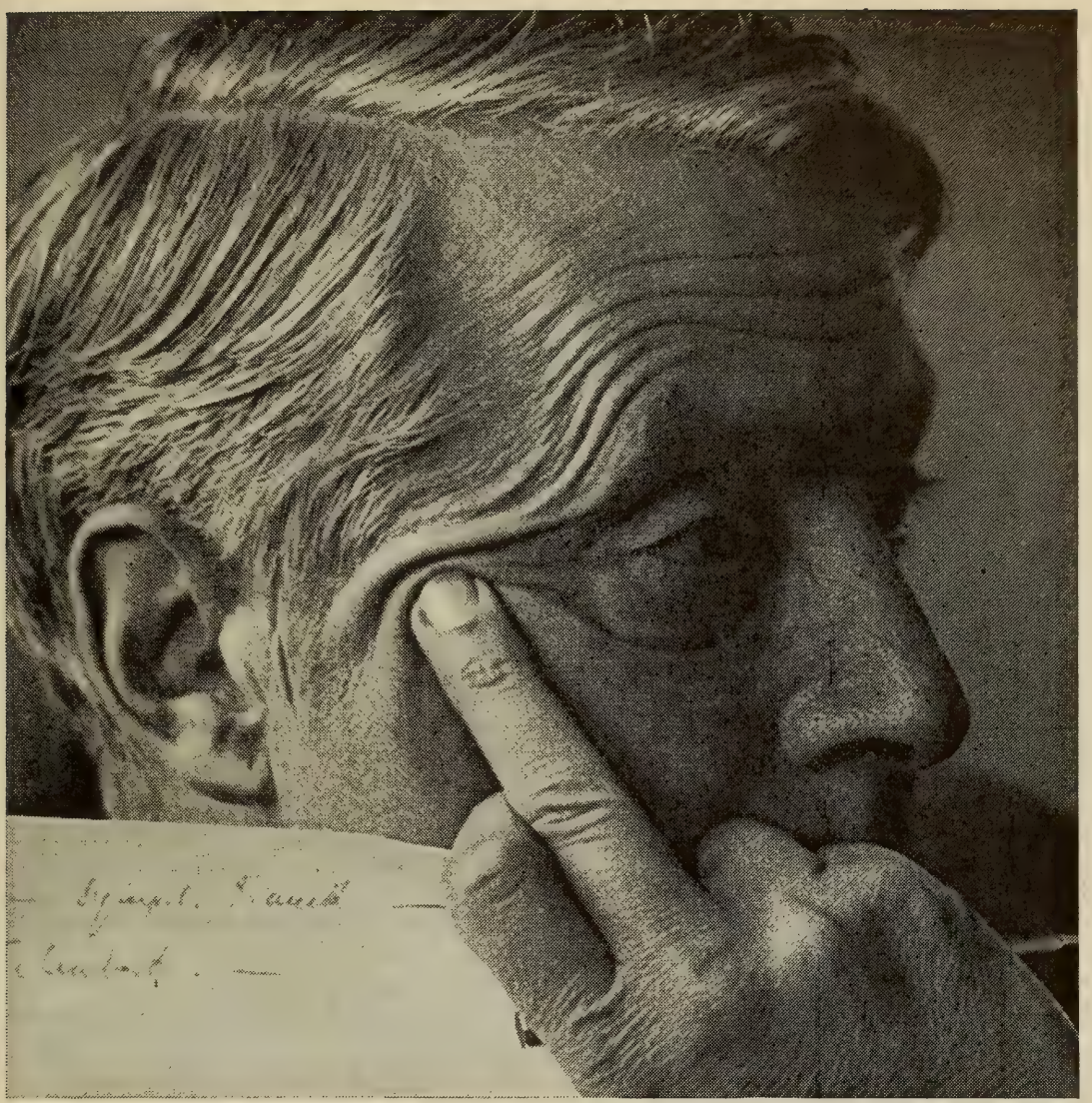
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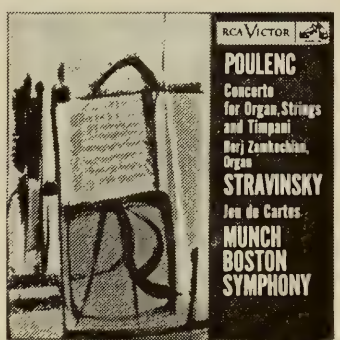
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enthusiasm of the "Invincible Band" over the Finale in particular was no doubt due to the fact that the composer, by using a Little Russian folksong as the main theme, was leaning definitely in their direction.

The "Little Russian" Symphony, as it was sometimes called, made its way to St. Petersburg a year later, where it was performed on March 9, 1874, under Napravnik. It was applauded as before.

But Tchaikovsky kept the symphony long in mind as a subject for revision and in Rome in 1879, having composed his Fourth Symphony, he found time at last to go over his score, which he had sent to his publisher Bessel seven years before, but which had never been published. "If I succeed in working steadily in Rome," he wrote Mme. von Meck from Paris (December 15, 1879), "I shall make a good work out of my immature, mediocre symphony."

The Second Symphony in its new form was brought out at a concert of the Musical Society in St. Petersburg, February 2, 1881, yet not one of the reviewers noticed that the score had been fundamentally rewritten.

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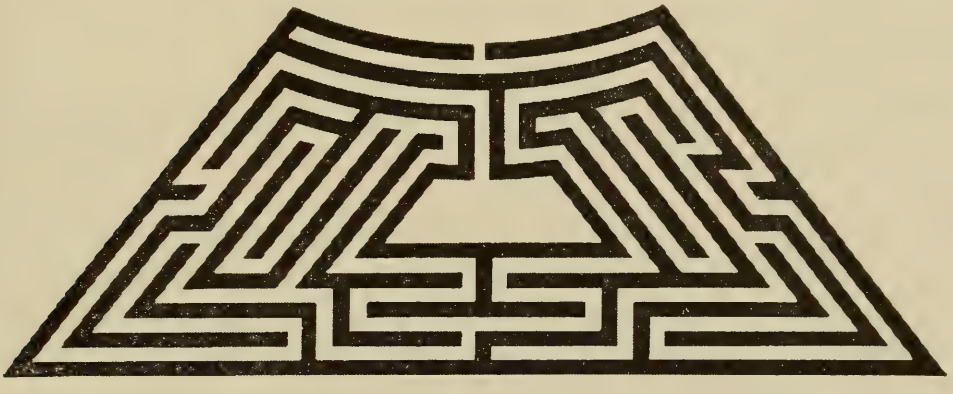
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HOW TO WRITE AN OVERTURE

The Rossini Recipe

By Spike Hughes

(*Musical Times,* London, May, 1956)

When I was in Naples last year, I came across a piece of charmingly characteristic Rossiniary which I do not think is at all widely known.

It is an account, published in a Neapolitan paper of 1848, of the correspondence between the composer and an unspecified gentleman whom *Il Folletto* ("The Imp"), in its issue of 26 October 1848, introduces as one who, having heard Rossini, "frequently spoken of," secretly wrote to the *illustre maestro* in the following terms:

"My dear sir,

"You have the general reputation of being a maestro who is great, obliging and an epicure. To the epicure I send herewith a terrine of *pâté de foie gras de Strasbourg;* to the great and obliging *maestro* I

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address the hope that he will be gracious enough to grant my request to help one of his future rivals. I have a nephew who is a musician and does not know how to write the overture to the opera he has written. Would you, who have composed so much, please be so kind as to let me know your recipe? If you were still concerned with the joys of applause my request might perhaps be indiscreet, but now that you have renounced all claims to glory, you should no longer be jealous of anybody.

"I am, dear Signor Rossini, yours, etc."

Rossini, living at that time in retirement in Bologna, was clearly touched by the present of a terrine of the all-important constituent of the *tournedos Rossini* and replied by return of post and in terms of almost equally florid formality:*

"I consider myself greatly flattered, *o signore,* by the preference you show for my recipes over those of my colleagues in your concern for the embarrassing position in which your nephew finds himself. But first of all I must tell you that I have never written anything unless there was no possible means of avoiding it. I do not understand what pleasure can be derived from giving oneself a headache, getting cramp in one's hand and developing a fever merely to amuse a public whose greatest

* This letter in far briefer form was published by Sylvestri (*Della vita e delle opere di Gioacchino Rossini*) in 1874 and repeated verbatim in the letters edited by G. Mazzatinti in 1902. Sylvestri had taken the letter from the Pall Mall Gazette in 1874. Its authenticity cannot be proved (and it has been doubted). One may at least assume that Rossini would in any case have been pleased to be credited with it.



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delight is to be bored stiff by every effort to entertain it. I am not and never have been in any way a champion of the right to work, and I find that the most beautiful and precious of all human rights is that of doing nothing. I am able to indulge in this since acquiring, not thanks to my operas but to one or two happy financial speculations to which (without my knowledge) I was made a party, the incomparable privilege, the right *par excellence,* the right above all rights: that of doing nothing. If, then, I have any really practical advice to offer your nephew, it is to emulate me in this rather than in anything else.

"If, however, he still persists in his bizarre and inconceivable idea of wanting to work, then I will tell you the principal recipes which I had to use during the miserable period when I, too, was obliged to do something. Your nephew will be able to choose the one that suits him best.

"First general and invariable rule: Wait for the eve of the first performance before composing the overture. Nothing is better for inspiration than necessity, the presence of a copyist waiting for your work, sheet by sheet, and the sinister spectacle of the impresario tearing his hair in desperation. All true masterpieces in this form have always been written in this way. In Italy, in my time, all impresarios were as bald at thirty as the palm of your hand.

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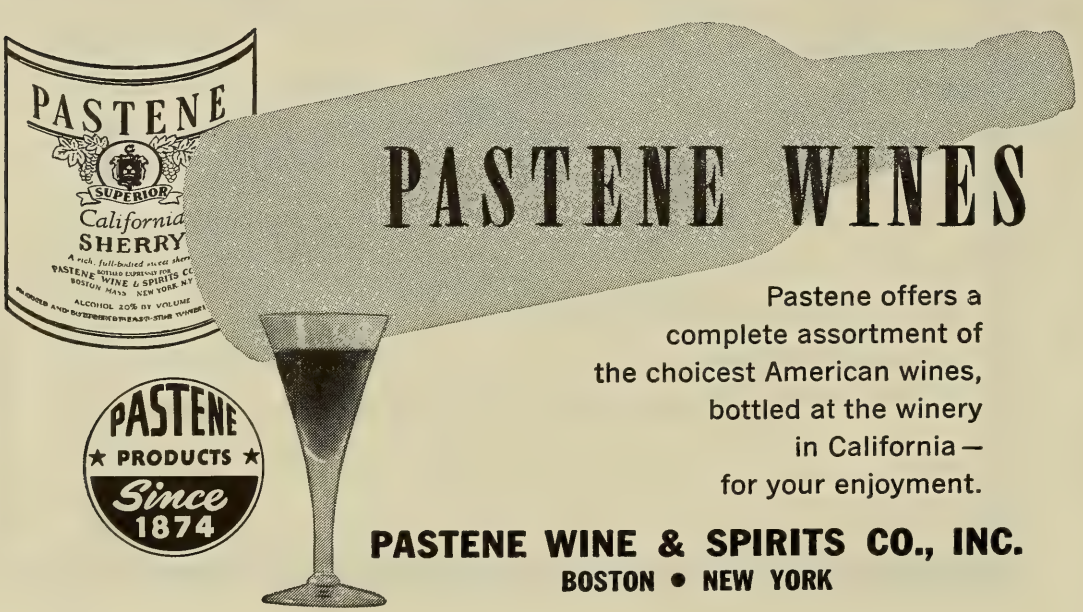
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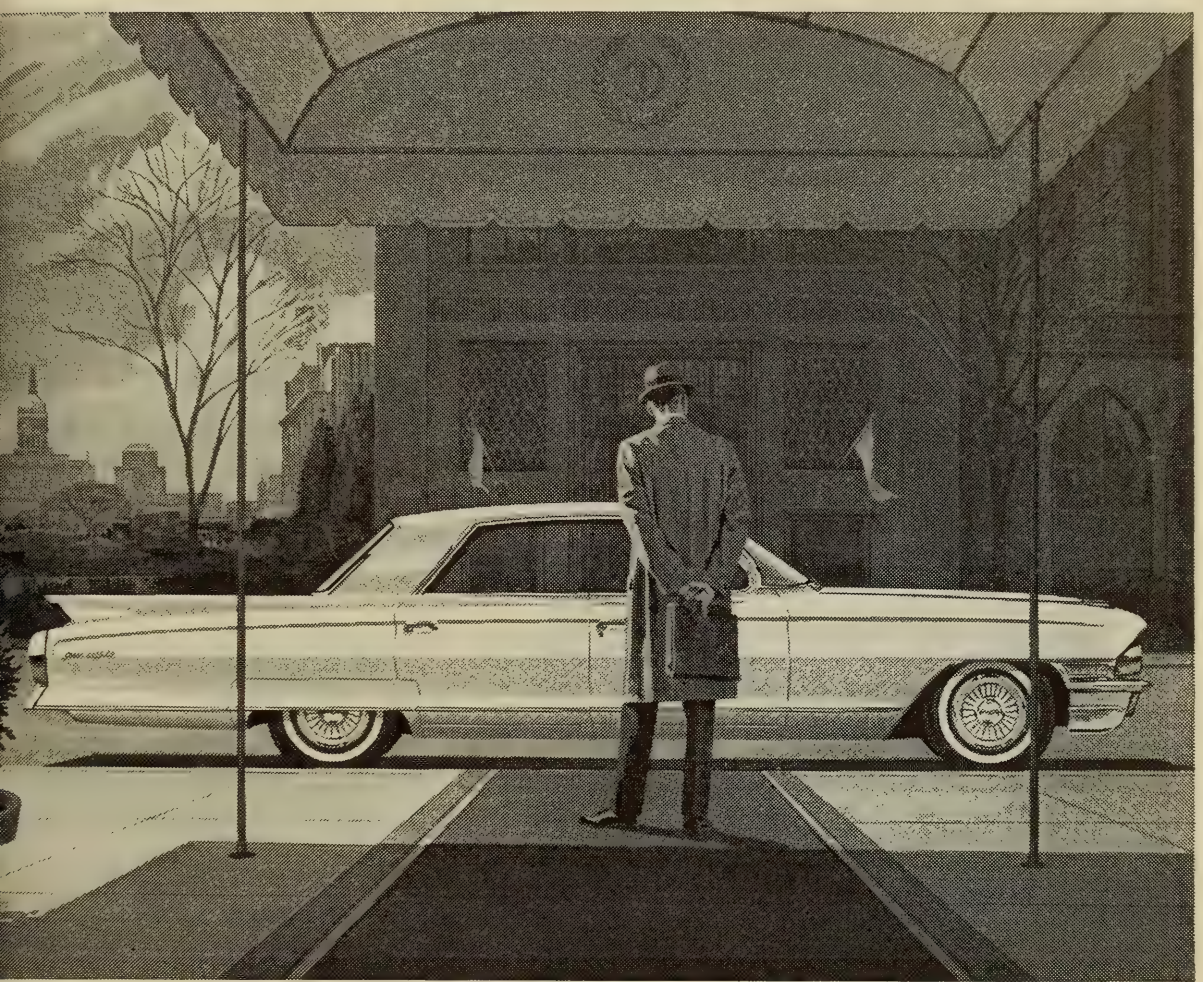
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"Second recipe: I wrote the overture to *Otello* in a small room in Barbaja's palace in Naples, where the fiercest and baldest of all impresarios locked me in by force, with a plate of boiled macaroni swimming in water and with no seasoning, threatening that I should not leave the room alive until I had finished the last note of the overture. You can try this recipe on your nephew, but, whatever happens, don't let him smell the delicious smell of the *pâté de foie gras de Strasbourg* – this kind of delicacy is suitable only for composers who do nothing, and I thank you very much for honouring me with the present you have sent me.

[The overture to *Otello* which Rossini wrote in such depressing circumstances is one of the gayest – and, one must admit, least appropriate – of his overtures; though it became less so, perhaps, after the happy ending had been thoughtfully added to the opera after the original Naples première. It is an item enterprising conductors might well add to their repertory without doing anybody any harm.]

"Third recipe: I wrote the overture to *La gazza ladra* not on the eve but on the very day of the first performance, up under the roof of La Scala in Milan, where I was sent by an impresario just as bad and almost as bald as Barbaja, and watched over by four stagehands. This quartet of executioners had been ordered to throw my overture, phrase

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by phrase, out of the window to the copyists in the courtyard below, who then delivered the parts to the first violin to rehearse. In the event of there being no pages of music to throw into the courtyard, the barbarians had orders to throw *me* to the copyists. The loft of your house, dear sir, could be used for the same purpose in the case of your nephew. God forbid that he should ever suffer any bigger falls.

[Rossini's little pun there was the use of the word *"caduta,"* which in Italian means "fall" but also — in the theatrical sense — a "flop."]

"Fourth recipe: I did better with the overture to *The Barber of Seville.* I did not write it specially to take the place of the one originally written for this extremely *buffa* opera; instead, I used another, composed for *Elisabetta, Regina d'Inghilterra,* an opera excessively *seria.* The public was enchanted by this solution. Your nephew, who has so far written no overture for his new opera, might well try this and use an overture he has already composed.

[There is no doubt that, for Rossini, the E minor *allegro vivo* tune of the *Barber* overture is very *opera seria* music indeed, and, of course, it had served for an opera even more *seria* — *Aureliano in Palmira* — before it was attached to *Elisabetta.* What I find interesting about that fourth recipe, however, is Rossini's reference to an overture specially written for *The Barber of Seville,* but not used. It is known that he

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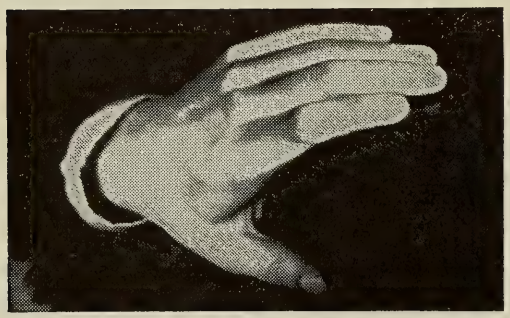
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did write one, and there has always been a suspicion that, though it was played at the *first* performance of the *Barber,* what we now call the overture took its place almost immediately after that. But, from what Rossini says about it in his letter, it seems that the original was never played at all.]

"Fifth recipe: I composed the overture, or rather the instrumental introduction, to *Le Comte Ory* fishing with a rod, with my feet in the water at Petit-Bourg in the company of M. Aguado, who never ceased, the entire time I was fishing, to talk to me about Spanish finance, which I found indescribably tedious. I do not imagine for a moment, sir, that in similar circumstances your conversation would have anything like the same unnerving effect on the imagination of your nephew.

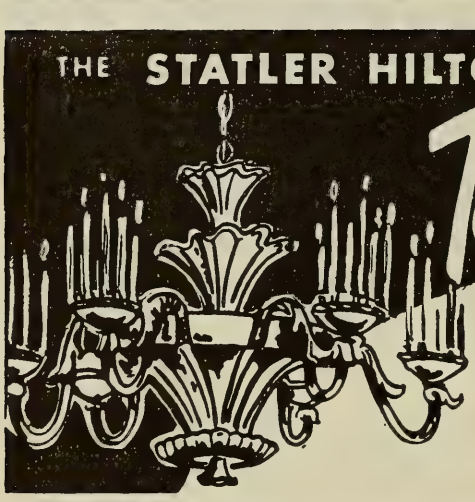
"Sixth recipe: I found myself in the same sort of nerve-shattering situation when I wrote the overture to *William Tell* in an apartment I occupied in the Boulevard Montmartre. Here, night and day, the queerest characters in the whole of Paris would wander in and out, smoking, drinking, chattering, shouting, bawling in my ears while I went on composing and trying to hear as little as possible. I am certain



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that in spite of cultural progress in France you will neverthless still succeed in finding as many imbeciles in Paris capable of stimulating your nephew in the same way.

[On reflection, perhaps that picture of Rossini's Paris apartment explains a little of how *William Tell* came to be the loudest overture in history.]

"Seventh recipe: In the case of *Mosè* I composed no overture at all, and this is the easiest thing of all. I am quite sure that your nephew could use this final recipe with great success. It is roughly the same as that adopted by my good friend Meyerbeer in *Robert le Diable* and *Les Huguenots,* and it appears that he has found it most satisfactory. I am assured that he has made use of it in *Le Prophète* as well and is full of praise for the efficacy of this recipe.

"With my best wishes for the glory of your nephew and my thanks for the *pâté,* which I found excellent, believe me to be, etc.

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ex-composer."

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By GIUSEPPE VERDI

Born in Roncole near Busseto, Italy, October 10, 1813;
died in Milan, January 27, 1901

Verdi's *Quattro pezzi sacri* (including the *Ave Maria,* which is not being performed at these concerts) were composed at different times and not intended to be performed together. He composed the *Laudi alla Vergine Maria* before his *Falstaff* of 1893, the *Te Deum* in 1895 and 1896, the *Stabat Mater* in 1896–97. These three works were first performed at the *Concerts du Conservatoire* in Paris, April 7, 1898, and in Turin under the direction of Toscanini on the following May 26. The *Stabat Mater* and the *Te Deum* were first performed in Boston by the Cecilia Society December 7, 1898, the *Laudi alla Vergine Maria* by this Society on January 26, 1899.

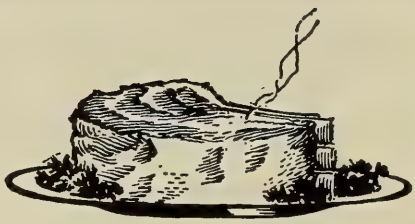
The *Te Deum* was performed to close the Boston Symphony concerts on December 30–31, 1918, when Henri Rabaud compiled a program both religious and patriotic "to celebrate the close of the year of victory."

The *Stabat Mater* calls for four-part chorus and the following instruments: 3 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 3 trumpets, 4 trombones, timpani, bass drum, harp and strings.

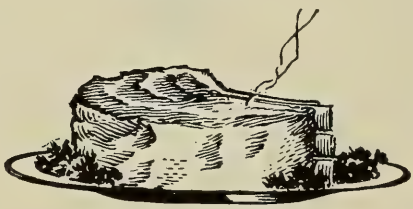
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THE last thirty years of Verdi's life (he died at 88) were a period of semi-retirement. *Aïda,* composed and produced in 1871, was his twenty-sixth opera, the peak of his worldly success and of his craftsmanship until that time. This seemed to him a good moment to withdraw from the annoyance and bother of negotiations with publishers, impresarios, singers, and not least, censors. He found contentment in the tranquil home life of his Villa Sant' Agatha near Busseto with his dogs, his horses, his flower beds, and his grape culture.

Another artist might at this point have rested on his fame, his considerable earnings, the close companionship of his wife, the warmth of many friendships. With Verdi this was not enough. He was in the possession of powers which were still growing. He was aware that Richard Wagner had changed the whole face of opera. The Italian tradition of set numbers and monodic *bel canto* was undergoing a transformation in Germany. Wagner's was the very opposite of Verdi's custom of tailoring his operas to the expectations of performers and public. Verdi knew that he could enrich his art by Wagner's innovations without being engulfed by them. He also knew that he was now

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in a position to do exactly what he pleased. He could rejoice in his independence, for his reputation had become indestructible.

Fate was to allow him another third of a century, and in the course of these mellow years he was moved to try his hand at two operas without too much concern for what might not be easily apprehended by custom-bound listeners. *Otello* (1887) was the magnificent result of an entirely congenial joint effort with Arigo Boïto. Five years later these two delved into Shakespeare once more, and turned out a masterly work that was even more independent of the Italian operatic tradition. *Falstaff* puzzled many, but could not have failed.

Falstaff was indeed his farewell to the stage. He was then eighty, but vigorous in mind and spirit. In the eight years that remained of his life he wrote *Three Sacred Pieces.** These works, like the *Requiem,* have been criticized for their lay and somewhat theatrical style, but generally praised by those who have realized that the composer treated his sub-

* It was in 1874, three years after *Aïda,* that he had first turned his hand to a large religious work and composed the Manzoni *Requiem.* The *Ave Maria* of 1889 was an exercise built on the notes of an unusual scale.

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jects with a personal awareness of their meaning, and according to his own musical nature rather than in the strict liturgical manner, which would have been expert and correct, but probably lifeless.

When the *Stabat Mater* and the *Te Deum* were performed by the Cecilia Society in Music Hall, Boston, Philip Hale wrote of the then new works in the *Journal,* December 8, 1898: "It is vain and absurd for a man of this generation to ask why Verdi does not write religious music in the style of the old schools, or in that of Bach, or in that of some Protestant *Kapellmeister.* Verdi is a modern of the moderns, who at the same time knows thoroughly all the contrapuntal tricks and devices of the glorious Italian writers for the Church, who flourished before opera was born, or when it was in its cradle. An Italian, a devout Roman Catholic of intensely dramatic spirit, he writes his sacred music as he feels it. Is the *Stabat Mater* not dramatic in subject? Is the *Te Deum* undramatic? But I doubt whether anyone who heard the performance last night will raise this question, which is parochial."

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Dr. Eduard Hanslick, who could be outrageously wrong and is usually quoted for his laughable errors of judgment, could sometimes be apt and to the point. Defending Verdi's religious scores (in this particular case the *Requiem*), he wrote:

"The main thing is that the composer should combine, with a reverence for his task, a consistency with his own character. This testimonial of honesty must be granted to Verdi. . . .

"Verdi, basing his style on the better class of Neapolitan church music, did not neglect the greater resources of his time nor deny the ardent spirit of his genius; like many a pious painter, he introduced his own portrait in the picture he evoked. Religious devotion, too, is subject to change in the modes of its expression; it has its countries and period. What may seem too passionate, too sensuous, in Verdi's *Requiem,* is simply based on the emotional characteristics of his countrymen; and the Italian certainly has a right to ask if he may not address his God in the Italian language."

• •

The *Stabat Mater dolorosa* ("There stood the grieving Mother") is a Roman Catholic church sequence of the thirteenth century, attributed to the Franciscan Jacopone da Todi (c. 1228–1306), and it is still sung

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at the Feast of the Seven Dolours. The text has also been set by Josquin des Prez, Palestrina, A. Scarlatti, Pergolesi, Haydn, Schubert, Rossini, Dvořák, and others.

This depiction of the Mother of Christ before the cross takes a lyrical course with dramatic interjections, in parts almost in the suggestion of an aria. The text is set in continuous form, without repetition. The accompanying orchestra is poignant in coloring, with pulsing, syncopated accents.

Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.
Cujus animam gementem,
contristatam ac dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti!
Quae moerebat et dolebat,
et tremebat, cum videbat
nati poenas inclyti.

Quis est homo, qui non fleret,
Christi matrem, si videret
in tanto supplicio?
Quis non posset contristari,
piam matrem contemplari
dolentem cum filio?

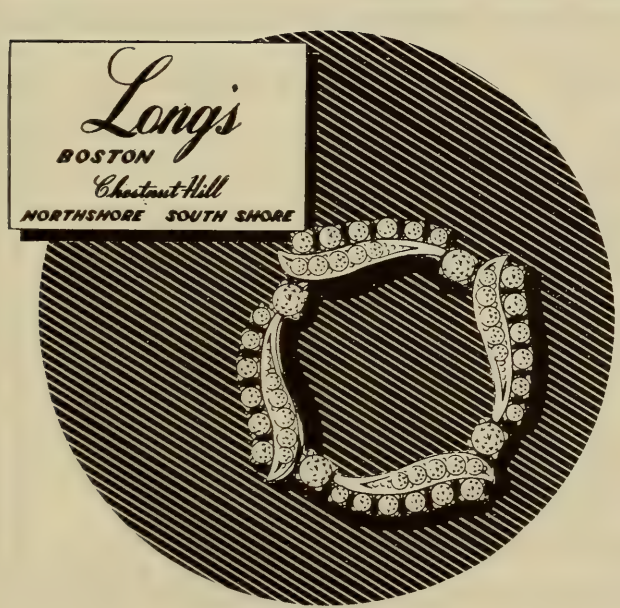
Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagellis subditum.
Vidit suum dulcem natum,
moriendo, desolatum,
dum emisit spiritum.

At the cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.
Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had pass'd.

O, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!
Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

Is there one who would not weep,
Whelm'd in miseries so deep
Christ's dear Mother to behold?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

Bruis'd, derided, curs'd, defil'd,
She beheld her tender child:
All with bloody scourges rent.
For the sins of His own nation,
Saw Him hang in desolation,
Till His spirit forth He sent.



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Eja mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Sancta mater, istud agas,
crucifixi fige plagas
cordi meo valide.
Tui nati vulnerari,
tam dignati pro me pati,
poenas mecum divide.

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare,
te libenter, sociare
in planctu desidero.

Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.
Fac, ut portem Christi mortem
passionis fac consortem
et plagas recolere.

O thou Mother! fount of love!
Touch my spirit from above;
Make my heart with thine accord.
Make me feel as thou has felt;
Make my soul to glow and melt
With the love of Christ our Lord.

Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified.
Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.

Let me mingle tears with thee,
Mourning Him who mourn'd for me,
All the days that I may live.
By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.

Virgin of all virgins best,
Listen to my fond request:
Let me share thy grief divine.
Let me, to my latest breath,
In my body bear the death
O that dying Son of thine.

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Fac me plagis vulnerari
cruce hac inebriari
ob amorem filii.
Inflammatus et accensus,
per te, virgo, sim defensus
in die judicii.

Fac me cruce custodiri
morte Christi praemuniri,
confoveri gratia.
Quando corpus morietur,
fac, ut animae donetur
paradisi gloria.
Amen.

Wounded with His every wound,
Steep my soul till it hath swoon'd
In His very blood away.
Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In His awful Judgment day.

Christ, when Thou shalt call me hence,
Be Thy Mother my defense,
Be Thy cross my victory.
While my body here decays,
May my soul Thy goodness praise,
Safe in Paradise with Thee.
Amen.

— Translation by the Reverend Edward Caswell, M.A.

• •

Laudi alla Vergine Maria is a setting of Dante's Italian text from the last Canto of *Paradiso,* for women's voices *a cappella* in two soprano and two alto parts. The thirty-third Canto, concluding *The Divine Comedy,* is set in Heaven, with "God, angels, and saints." The first seven stanzas are used:

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Umile ed alta più che creatura,
Termine fisso d'eterno consiglio;

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   Per lo cui caldo nell'eterna pace
   Così è germinato questo fiore
4. Qui se' a noi meridïana face
   Di caritate; e giuso, intra i mortali,
   Se' di speranza fontana vivace.
5. Donna, se' tanto grande e tanto vali,
   Che qual vuol grazia, e a te non ricorre,
   Sua disïanza vuol volar senz'ali.
6. La tua benignità non pur soccorre
   A chi dimanda, ma molte fïate
   Liberamente al dimandar precorre.
7. In te misericordia, in te pietate,
   In te magnificenza; in te s'aduna
   Quantunque in creatura è di bontate.

The following translation is by P. H. Wicksteed in the Modern Library edition:

"Virgin Mother, daughter of thy son, lowly and uplifted more than any creature, fixed goal of the eternal counsel,

thou art she who didst human nature so ennoble that its own Maker scorned not to become its making.

In thy womb was lit again the love under whose warmth in the eternal peace this flower hath thus unfolded.

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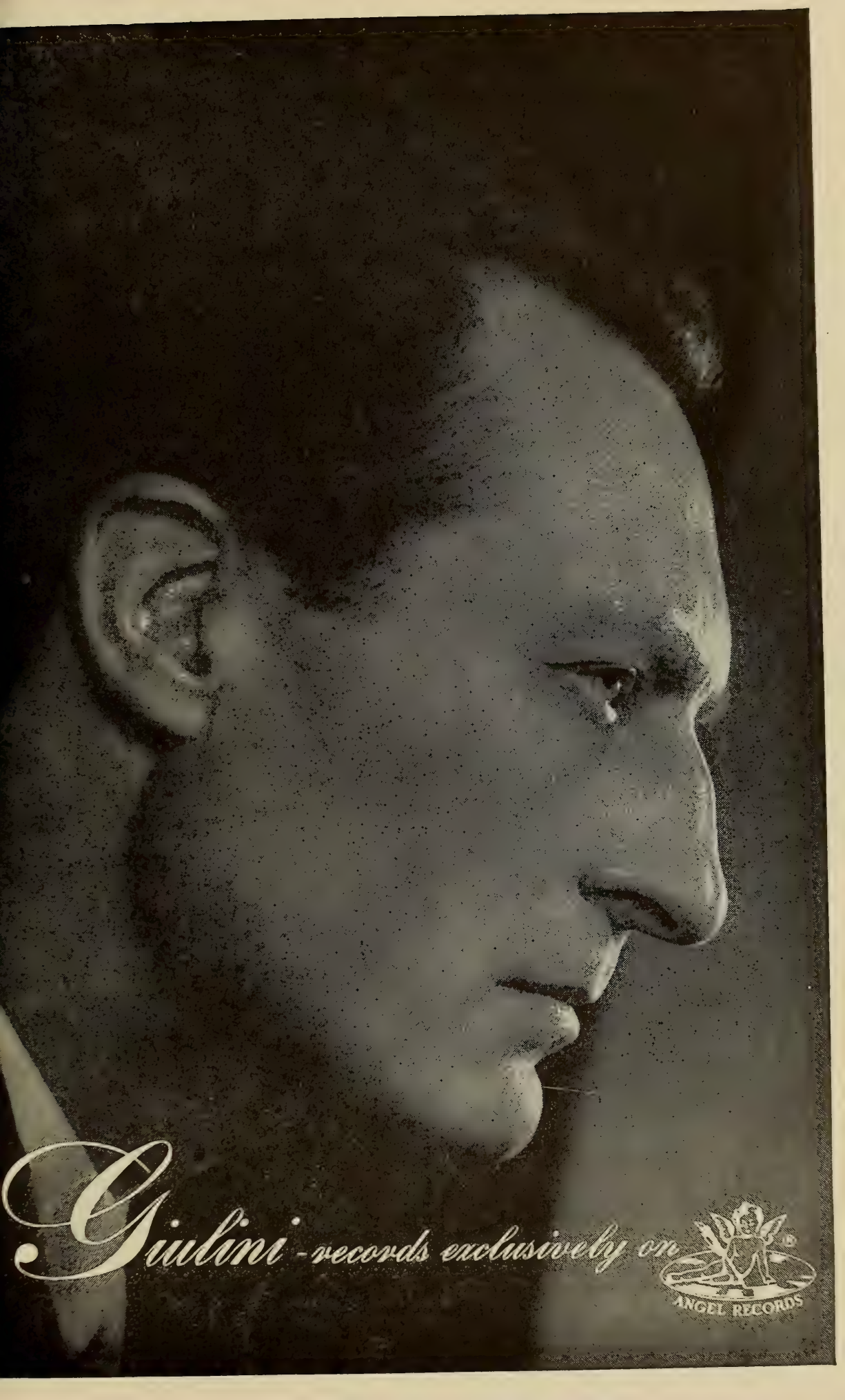
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Here art thou unto us the meridian torch of love and there below with mortals art a living spring of hope.

Lady, thou art so great and hast such worth, that if there be who would have grace yet betaketh not himself to thee, his longing seeketh to fly without wings.

Thy kindliness not only succoureth whoso requesteth, but doth oftentimes freely forerun request.

In thee is tenderness, in thee is pity, in thee munificence, in thee united whatever in created being is of excellence."

• •

The *Te Deum Laudamus* ("We praise Thee, O God") is a hymn of praise, which has wrongly been attributed to St. Ambrose, but was probably written and set by Nicetas (c. 400), Bishop of Remesiana. It has been set by Palestrina, Purcell, Handel, Berlioz, Bruckner, Dvořák, and others. It is usually conceived in the nature of a hymn of praise to be used on occasions of public rejoicing. Verdi, however, has approached the text with music of solemnity, ending with an entreaty for salvation in the vein of the *Libera me* in his *Requiem*. A double chorus is used, but is usually treated jointly, with a frequent alternation of the women's and men's parts. The score opens softly with a *cantus firmus* made by the male voices "without measure" in the traditional style of a plain-song suggestive of Palestrina, whose greatness Verdi held in deep

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respect. The men complete the introduction in measured chords, after which the full chorus and orchestra proclaim the *sanctus.* The liturgical motive is developed and becomes the thematic core of the whole. At *Dignare Domine,* sung in octave unison "darkly, without accent," the music becomes a prayer. The *Miserere* is softly repeated between the male and female voices unaccompanied. The work ends with the anguished cry *In te speravi* by soprano voices with solo trumpet, as a climax before the close.

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes angeli, tibi coeli, et universae potestates:
Tibi cherubim et seraphim, incessabile voce proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus.
Te Prophetarum laudabilis numerus.
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia.
Patrem immensae majestatis.
Venerandum tuum verum et unicum Filium.
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.

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Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
Tu devicto mortis aculeo, aperuisti credentibus regna coelorum:
Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.
Aeterna fac cum Sanctis tuis, in gloria numerari:
Salvum fac populum tuum, Domine, et benedic haereditati tuae.
Et rege eos, et extolle illos, usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare, Domine, die isto, sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos: quem admodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.

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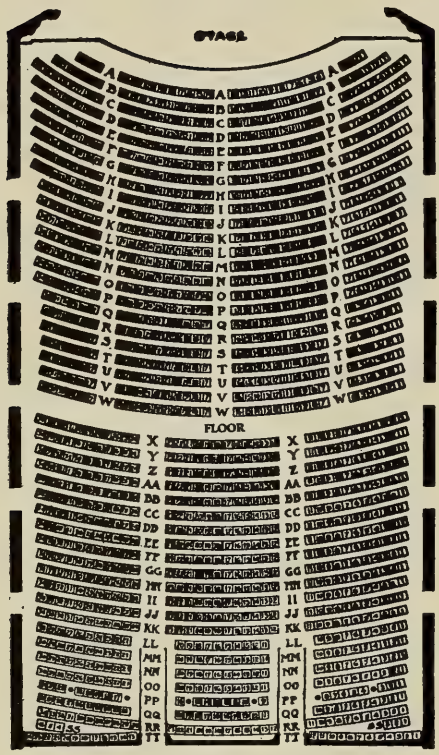
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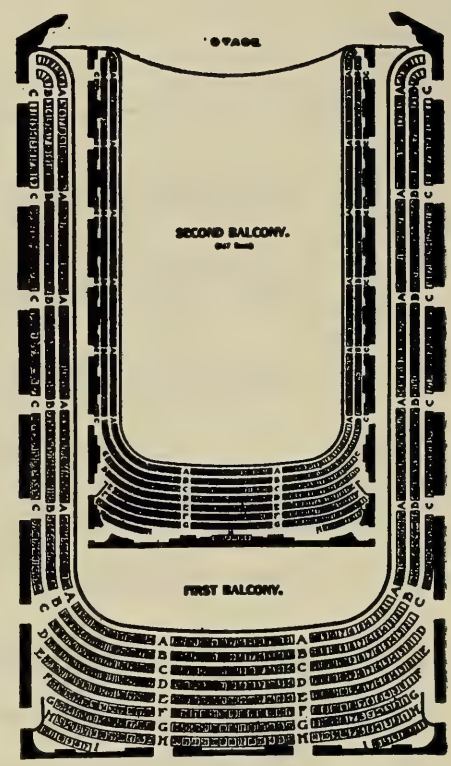
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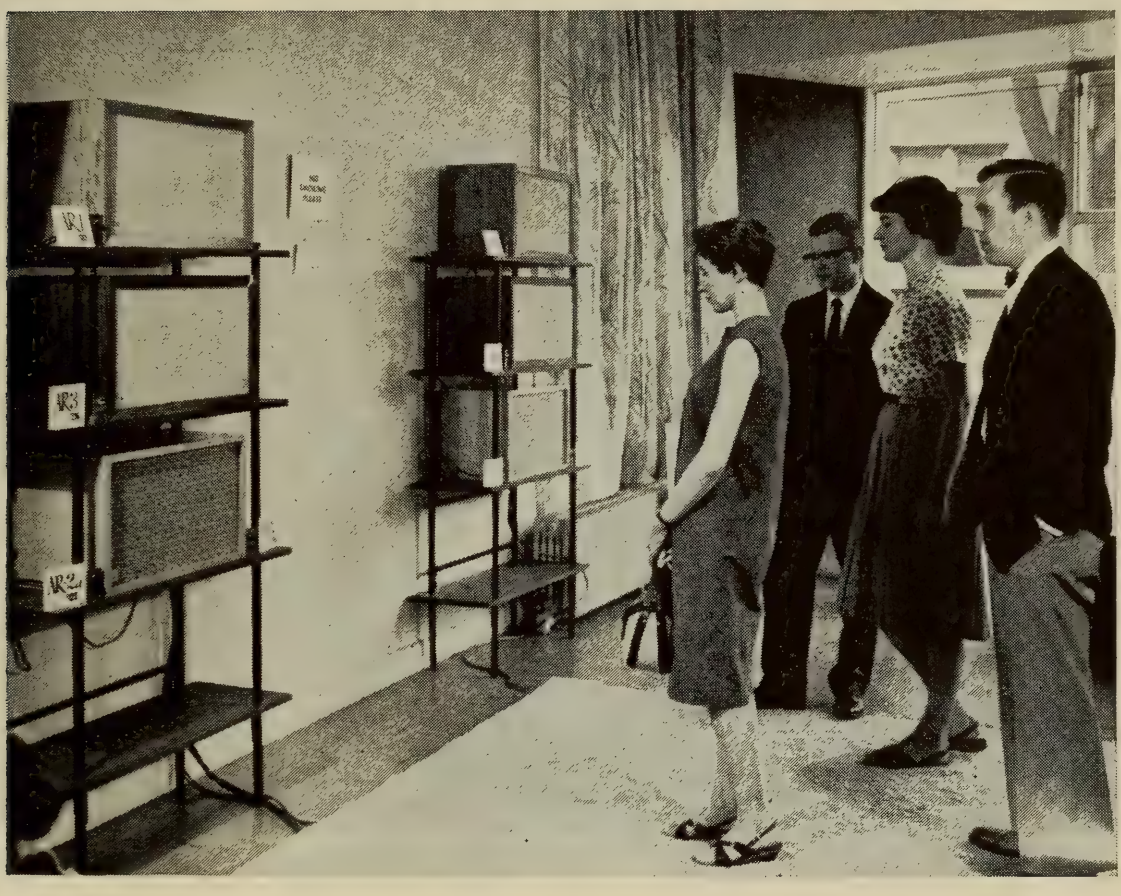
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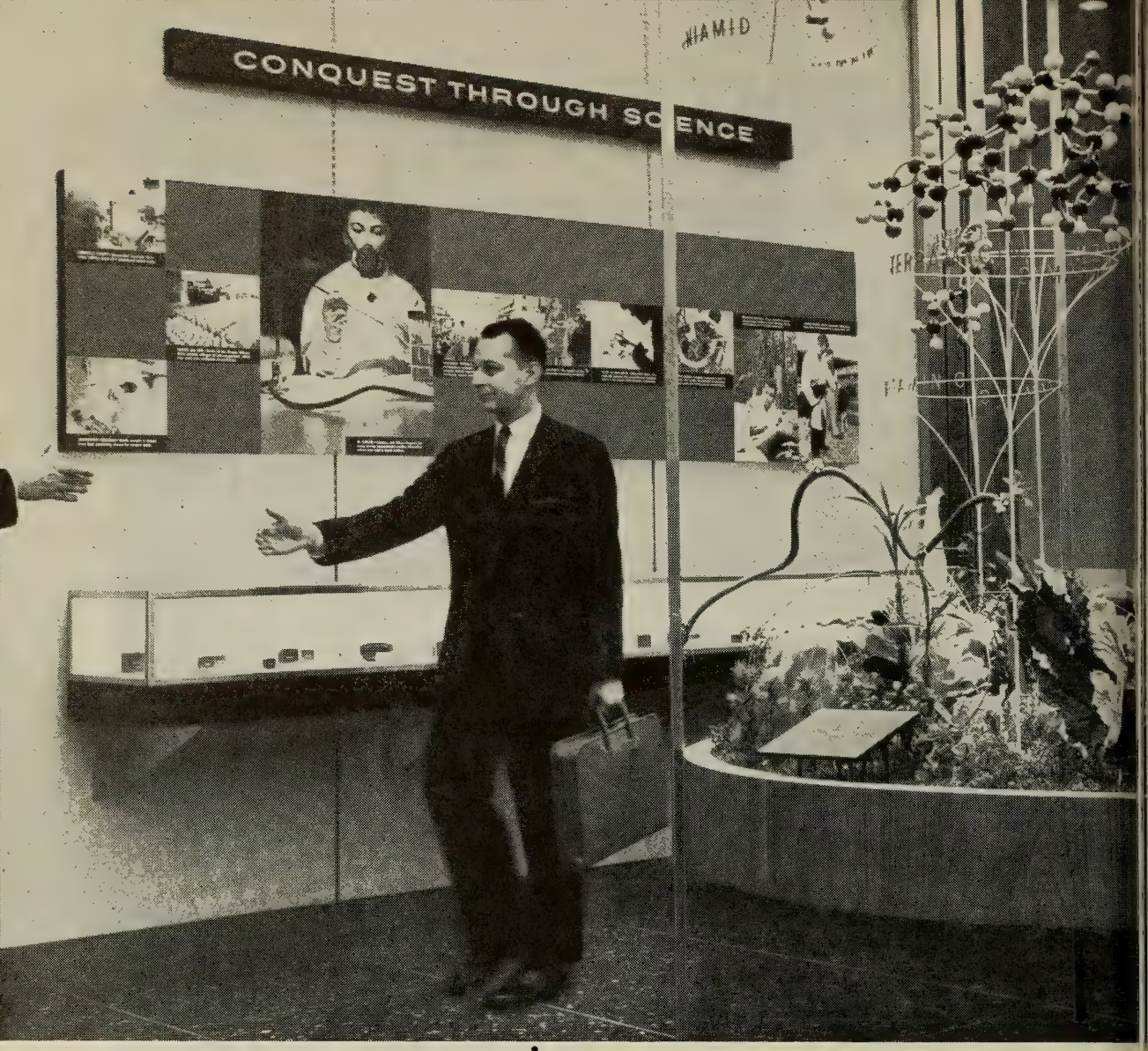
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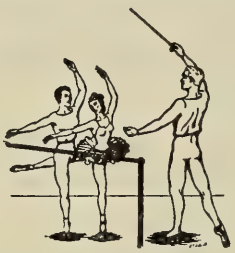
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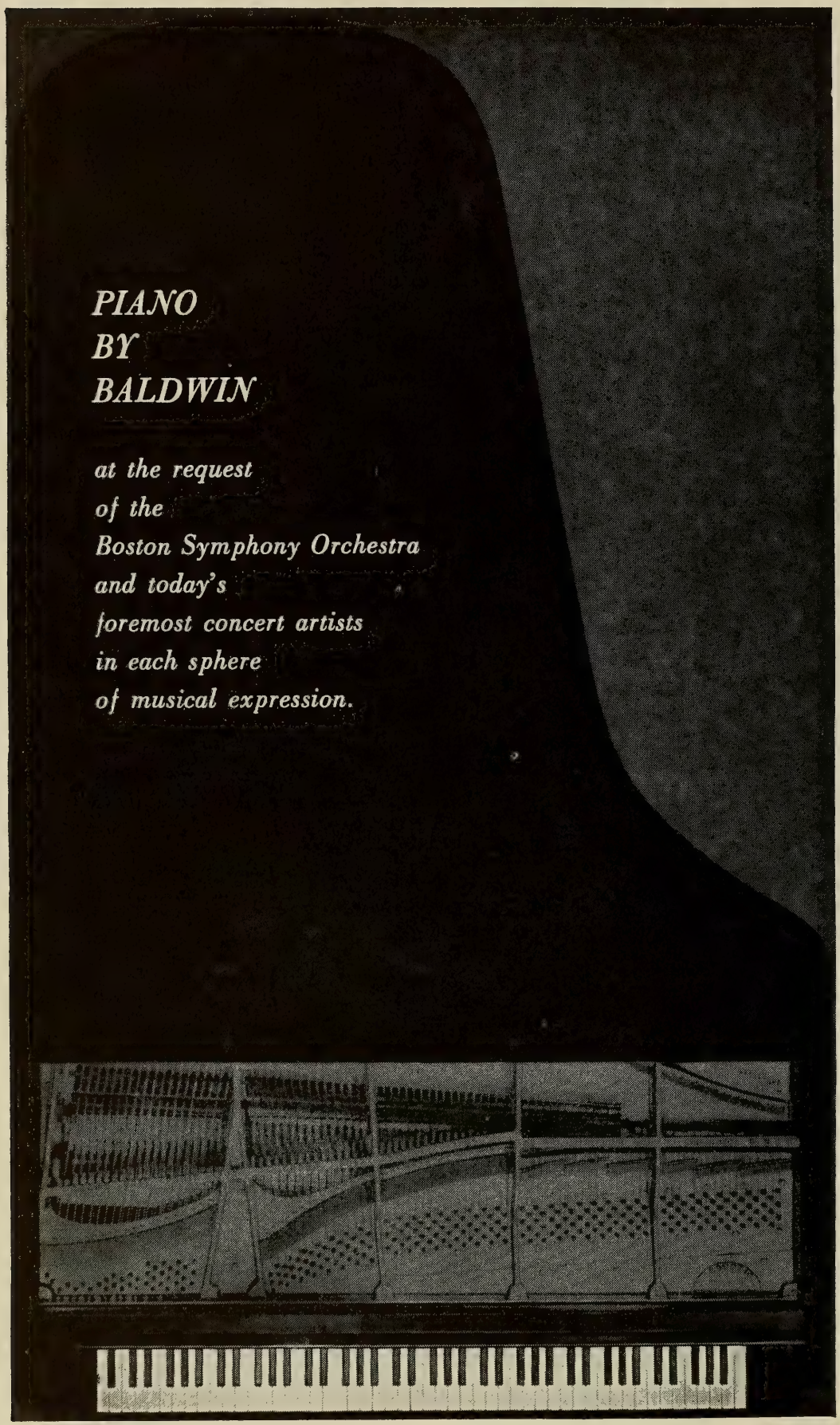
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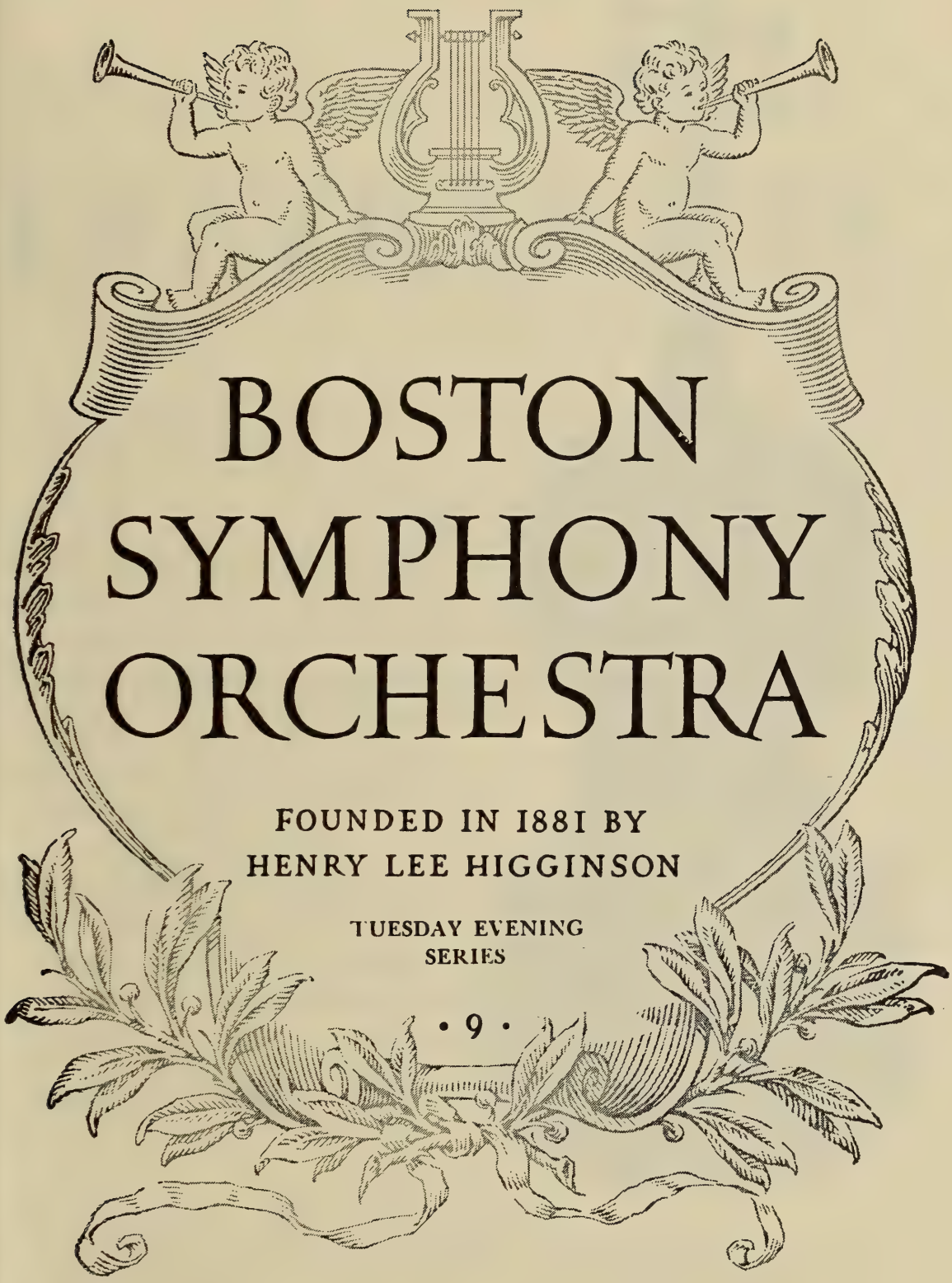
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with historical and descriptive notes by

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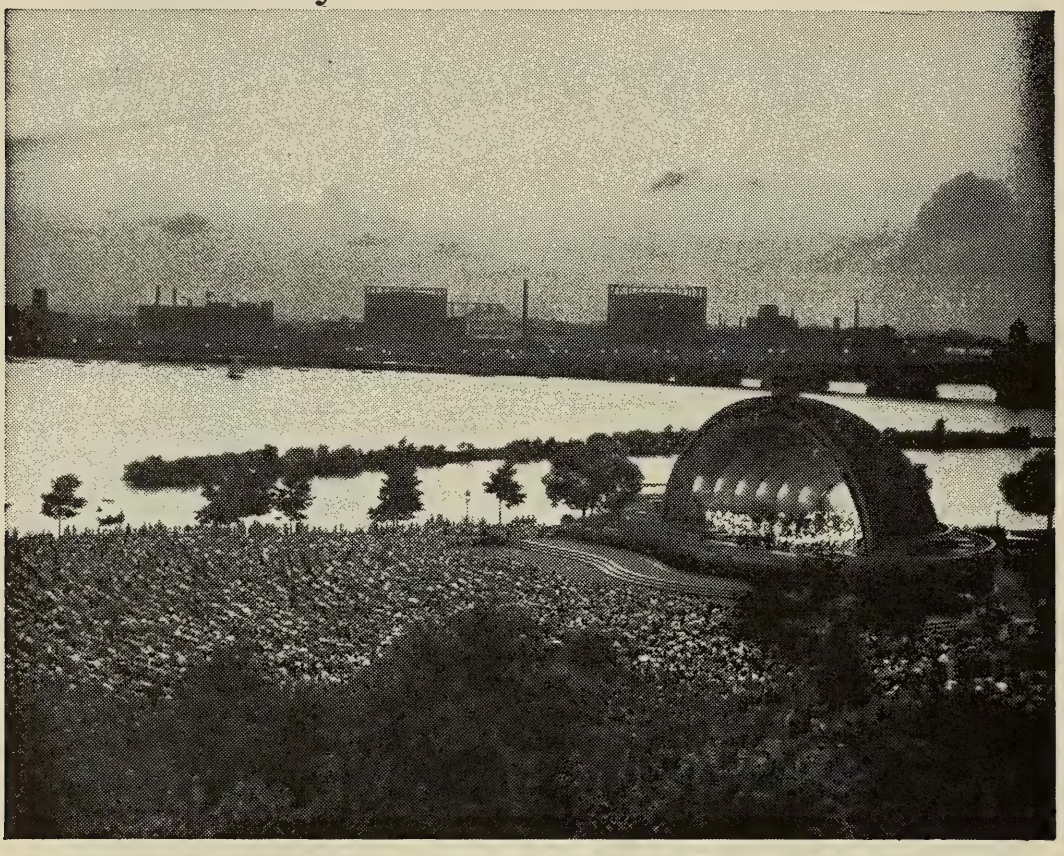
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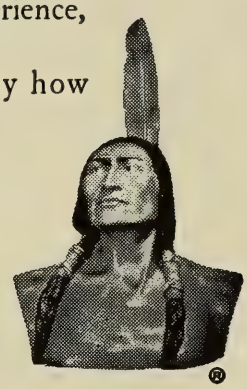


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CONTENTS

Program 9

NOTES

Webern (Six Pieces for Orchestra) 11

Albéniz (Suite from "Iberia") . 32

ENTR'ACTES

How Anton Webern Died (*J. N. B.*) 24

The Complete Webern (*Shawe-Taylor*) 42

NOTES

Tchaikovsky (Symphony No. 4) 48

WATERCOLORS

The exhibition in the Gallery is loaned by the Boston Society of Watercolor Painters.

• •

ELEAZAR DE CARVALHO

Eleazar de Carvalho was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to complete a six years' course of study in composition under Paulo Silva. To his theoretical knowlege he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal,* the opera house of Rio de Janeiro, played the tuba. He meanwhile attended the University of Brazil.

He assisted Eugen Szenkar, the director of the then new *Orquestra Sinfonica Brasileira,* and when in 1941 the opportunity came to him to conduct a concert on short notice, the results made him decide to devote himself exclusively to conducting. He has since conducted this Brazilian Orchestra.

The Boston Symphony Orchestra is one of many he has conducted as guest in

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America and Europe. He has long been a member of the conducting faculty of the Berkshire Music Center at Tanglewood.

• •

THE BERKSHIRE MUSIC CENTER

Charles Munch as Director of the Berkshire Music Center has invited Witold Lutoslawski to come from Poland and Iain Hamilton to come from England this summer to be guest teachers in the Composition Department at the Berkshire Music Center. Their eight-week teaching-visit at Tanglewood has been made possible through a grant from the Ford Foundation's International Affairs Program.

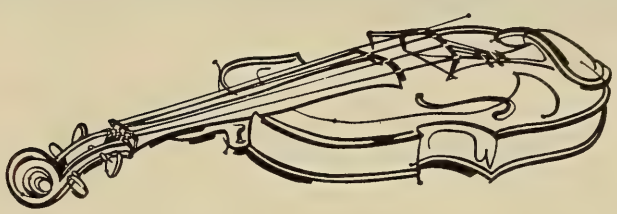
Mr. Lutoslawski, who was born in Warsaw in 1913, studied at the Warsaw Conservatory with Maliszewski. Mr. Hamilton—born in Glasgow in 1922—began his musical studies in 1947. He is a graduate of the Royal Academy of Music. He has also been awarded the Royal Philharmonic Society's Prize and, in 1951, he received the Koussevitzky Foundation Award for his Second Symphony. Mr. Hamilton has previously taught in the United States, at Duke University. Mr. Lutoslawski has not previously visited in this country.

The Fromm Music Foundation will continue its support, begun in 1956, by again sponsoring the Fromm Fellows and concerts of contemporary chamber music.

Charles Munch has granted Aaron Copland, his Chairman of Faculty, a sabbatical leave for the 1962 session and Richard Burgin has been appointed Acting Chairman of Faculty. Eleazar de Carvalho will again head the school's Orchestral Conducting Division.

Twenty-three members of the Boston Symphony Orchestra—including, for the first time, Joseph Silverstein—will assist Richard Burgin and William Kroll in the orchestral playing and chamber music classes. Hugh Ross will again be in charge of the Department of Choral Music and Professor Peter Gram Swing of Swarthmore College will head the Department of Listening and Analysis.





VIOLIN: Spade-shaped and played with a bow of enormous length, the 9th-century *vielle* or *fiedel* is the first known bowed instrument to appear in Europe. Descending through many shapes and sizes, it reached an approximation of its modern form in the *viola da braccio* ("arm viol") of the Italian Renaissance. Because the violin could communicate delicate shades of feeling, it soon became the queen of instruments. During the Baroque, whole dynasties of great Italian violin-makers flourished. Three generations of Amatis and their pupil Stradivari brought the tradition and era to a dazzling climax. From the Classic to the Modern period, composers made increasing demands of the violin; while Mozart's *soloists* were seldom expected to play above a^3, Richard Strauss felt that g^4, was not excessive for the violins of the orchestra. Today, violins outnumber all other strings together in the orchestra.

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Ninth Program

TUESDAY EVENING, MARCH 20, *at* 8:30 *o'clock*

ELEAZAR DE CARVALHO, *Guest Conductor*

WEBERN . . . . . Six Pieces for Orchestra, *Op.* 6

I. Langsam (Slowly)
II. Bewegt (With motion)
III. Mässig (Moderately)
IV. Sehr mässig (Very moderately)
V. Sehr langsam (Very slowly)
VI. Langsam (Slowly)

ALBÉNIZ . . . . . "Iberia," Suite (Orchestrated by E. Fernandez Arbós)

Evocación
El Puerto
El Corpus in Sevilla
Triana

INTERMISSION

TCHAIKOVSKY . . . . . *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

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SIX PIECES FOR ORCHESTRA, *Op.* 6

By ANTON WEBERN

Born in Vienna, December 3, 1883; died in Mittersill, Austria, September 15, 1945

Webern's Six Pieces (*Sechs Stücke*) for Orchestra were composed in 1909, and first performed in Vienna on March 31, 1913. A revision of the score made in 1928 (and here performed) calls for a lightening of the brass section: 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 4 trumpets, 4 trombones and tuba, timpani, harp, celesta, glockenspiel, cymbals, triangle, side drum, bass drum, tam-tam, and bells of indefinite pitch.

This suite had its first American performance by the Pittsburgh Symphony Orchestra under the direction of William Steinberg on October 25, 1957. It was performed by the Cleveland Orchestra on February 19, 1959. The suite, like other works by Webern, is sometimes performed twice in the course of a program on account of its brevity and its elusive quality. The six movements of this suite take about nine minutes to perform.

The score is dedicated "to Arnold Schoenberg, my teacher and friend, in greatest affection."

The only music by Webern performed at these concerts until now was the Five Pieces for Orchestra, Op. 10, introduced by Serge Koussevitzky November 19–20, 1926. ("First time in America.")

AMONG those composers who have lived unnoticed and unprosperous, only to attain posthumous fame, Webern's is a very special case. He never courted attention, but worked out a restrictive method of

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composition which could never have been accepted in his time. A pupil of Schoenberg, he devoted himself to the cause of the *avant garde* in conservative Vienna. He lived modestly and obscurely and took routine musical jobs for a living. When the second World War came he was branded by the Nazi regime a "cultural Bolshevist," but continued quietly to compose. The end of his life was tragic. In the last months of the war his son was killed in a bombing raid. With his wife he took refuge in the mountain resort of Mittersill. There during the occupation by the U. S. Army, he stepped out of the house on the night of September 15, 1945, and was shot down by a soldier. This is generally referred to as an "accident." It might more properly be called a senseless instance of the blind ineptitude of postwar jitters. What actually happened has been recently revealed, and is described on page 24 of this Bulletin.

• •

Since his death he has become a shining model for the serial movement. What Schoenberg had implanted but failed to carry through consistently, Webern had pursued with uncompromising logic to its conclusion — the ultimate in brevity, in conciseness, in clarity and point. Webern is now a name honored wherever serialism is practiced. Even Stravinsky, long aloof from twelve-tonal ways, has paid Webern his respects, notably in his *Agon*.

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Descended from a family of Tyrolean land-owners called von Webern, he characteristically dropped the prefix of nobility from his name. He entered the University of Vienna in 1902, studied with Guido Adler and took a Ph.D. in 1906. Meanwhile in 1904 he became a disciple of Arnold Schoenberg together with Alban Berg. The three became close friends. Inevitably the two younger men (Schoenberg himself was only thirty) developed ways of their own. While Berg was an inborn romantic who strove to reconcile Mahlerian ardor with Schoenbergian formal austerity, Webern outgrew romanticism after a few boyhood attempts, and while Schoenberg was composing his Chamber Symphony and his Quartet in D minor, became more purely formal than his master.

Webern took various conducting engagements, and after the first World War was active in the Society for Private Musical Performances, promoted by Schoenberg. Later he took part in some workers' concerts also in the cause of new music.

While Schoenberg became a public figure and found himself the originator of a movement which could be derided but not dismissed, Webern led a life as isolated as if he were composing in a laboratory. Schoenberg was more widely experimental, encountering musical forms small and large, feeling his way with a sure sense of direction, but grad-

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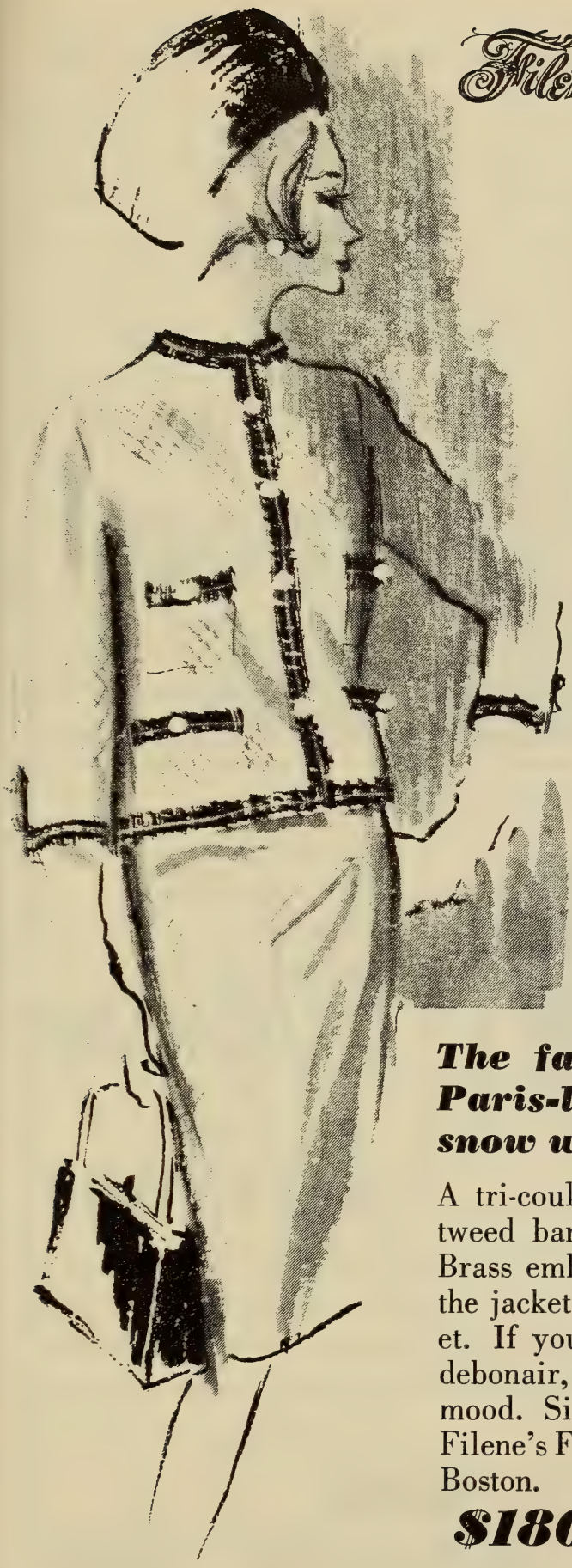
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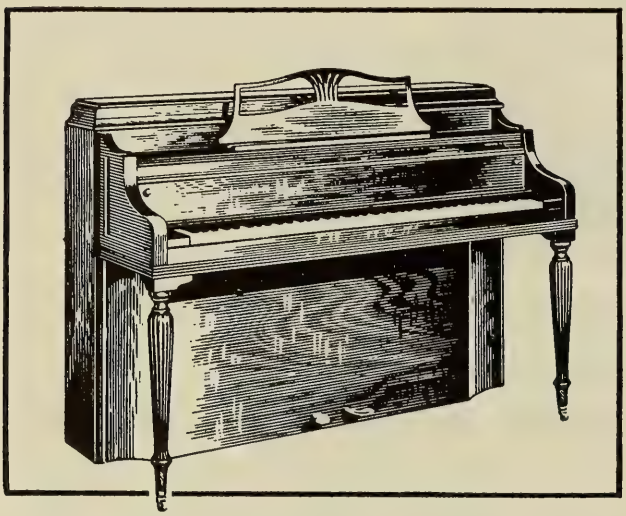
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ually. From so-called "atonalism" he worked into "twelve-tonal" equality, and later, without conscious intent, into the technique of the more strict treatment of the tone row. Webern's logic was more direct, more ruthless; its application led him by way of utter concentration and economy of means into extreme brevity, into spare, open scores in which each note was unencumbered and neatly made its point. Schoenberg adopted the serial method to a varying extent in his later years, according to the score in hand. With his *Geistliche Volkslieder,* Op. 17, in 1924, Webern embraced the twelve-tonal method whole and without compromise. His scores are miniatures in which the thematic procedure is laid forth unclouded by any intruding body of sound. He shunned any amplitude of dynamics or texture. His music is direct and rarefied, rigorously simple. It is also deliberate, studied, painstaking. The only latitude he allowed himself was in variety of color. In the Six Pieces, for example, the standard orchestra is called for, but with nine different percussive instruments. His varied palette betrays the main secret of his style. *"Klangfarbenmelodie,"* melody through color variety, was Schoenberg's word for what became the principal expressive endeavor, even the obsession of Webern. In the choice of intervals, which is the shape of any melody, he is addicted to wide skips. He ignores the custom by which melody is expected to be delivered in one tone color.



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Webern cultivates constant color variation, sometimes giving each successive note to a different instrument or instrumental cluster.

The Six Pieces are typical in their brevity and varicolored but open scoring, their delicate treatment which favors muted tones, often pianissimo. Any attempt at an analysis defeats its purpose. The six movements are encompassed in something more than 100 bars. The third has eleven bars only, and the fourth (*"Marcia funebre"*), is written entirely for percussion and winds, and is played pianissimo until the last measures.

René Leibowitz, the leading twelve-tonal apostle in Paris, describes *"Klangfarbenmelodie"* in this way:

"In the final pages of his *Theory of Harmony,* Schoenberg, after having recalled that a tone is generally conceded to have three properties, pitch, color (or timbre) and intensity, remarks how little attention has been given, up to now, to the second of these properties. Some very judicious observations lead him to believe that some day melodies will be composed which are not measured by varying pitch-levels alone, but also (even principally) by varying timbres; they will be 'tone-color melodies,' or, to use Schoenberg's German term, *Klangfarbenmelodien.* Such a projection into the future could not fail to stimulate Webern's



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imagination; in fact, the idea of the *Klangfarbenmelodie* obsessed him throughout his career. . . ."

Schoenberg has written of Webern's music that it expresses "an entire novel in a single sigh."

Robert Craft describes the "color melody" of Webern in the phonograph record album of the complete works:

"Webern shuns the extended rhetoric of a single instrument and deploys his phrases in varicolored links — which, however, must be played chain-wise, not pointillistically. At first the listener might be reminded of a switchboard sporadically lighting up, but the plot of wires between the lights is what must be illuminated. Webern in the 'Six Pieces' and ever thereafter likes to contrast solo strings with multiple strings; likes the low notes of the flute with the low notes of the muted trumpet, likes low harp and tuba; likes celesta tactfully used. Brass instruments are almost always muted in Webern. . . ."

The impression made upon Andrew Porter by Webern's music is quoted from *The New Statesman* (March, 1958):

"We must not leave out the element of sound — tone — colour. My visual parallel was not just of lights coming on, but of beautiful objects being revealed. Webern handles sounds as if they were precious objects; his scoring is exquisite. . . .

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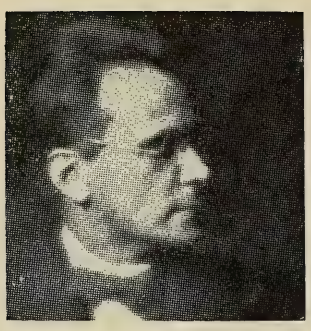
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HOW ANTON WEBERN DIED

Fifteen years had passed since the death of Webern when someone decided to track down the exact circumstances of the shooting. That person was Hans Moldenhauer, lecturer in music at the University of Washington. There were many variants to the story, each subsisting on hearsay, the principal one being that, ignorant of the curfew during the United States occupation of Austria, he had been shot down by a member of the Military Police while lighting a cigarette.

This version is now proved to be incorrect. In quest of specific information, Dr. Moldenhauer approached by letter every branch of the military service, at first without any result. At length he obtained

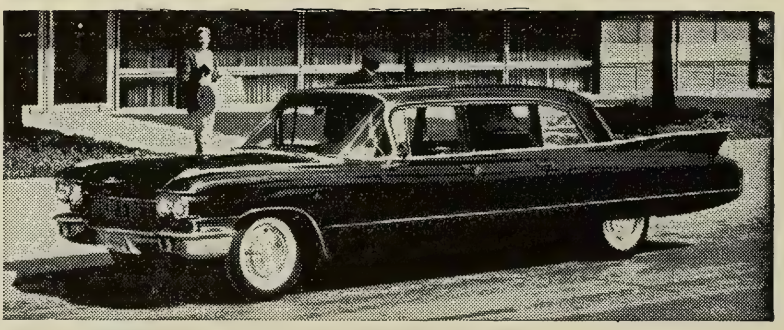
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the names of soldiers of the 42nd ("Rainbow") Division which had been in occupation of that part of the Tyrol, and obtained a certified affidavit from one who was implicated in the event, and who, unlike any of his comrades, had some idea of who Webern was. His name is Martin U. Heiman. The Doctor also obtained an affidavit of Webern's widow, and a letter from the oldest daughter. The account of his efforts and the solution of the mystery bit by bit adds up to a book of 118 pages.* A point of history is at last made straight.

The following account is a resumé of Dr. Moldenhauer's findings, which are based on unquestionable documents.

On September 15, 1945, thirteen days after the Japanese surrender on the battleship "Missouri," Anton Webern and his wife, refugees from the war at Mittersill (eighty miles from Salzburg), were asked to supper by their daughter Christine and her husband, Benno Mattel. It was a happy moment amid misery, for the Mattels had three small children. After the meal, there came two American visitors, and in order not to disturb their negotiations, the Webern couple went into the room where the children were asleep. Benno had given his father-in-law a fine American cigar, then a rare luxury, and Webern, wishing to have a few puffs at it before they should leave, went out on the porch.

---

* *The Death of Anton Webern,* by Hans Moldenhauer, published December, 1961, by the Philosophical Library.



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But all was not so serene as it seemed. The two American visitors in the adjoining room were soldiers who had been ordered to offer the Mattels food for sale, and if they accepted, to arrest them as black marketeers. The Weberns knew nothing of this. The arrest was made and one of the Americans, Raymond Bell, an army cook, ran out to obtain help in taking the prisoners into custody. On the porch in the darkness (the town was under black-out orders) Bell suddenly collided with Webern. In a state of nerves, expecting opposition, he lost his head and fired three shots from his revolver. Webern staggered back into the room, and with the words "I've been shot," fell before his wife. His body was removed in a stretcher, the house was surrounded. The wife was told nothing of why he had been shot. She lived four years longer, at Mittersill, in extreme poverty.

René Liebowitz, a fatalist, writes in *The Tragic Art of Webern:* "Fatality is another main aspect of tragedy, not in the formal way of each cause leading to an effect, but as a complete, predetermined law which rules all possible events." Dr. Moldenhauer finds an analogy with the ancient Greek tragedies which Webern loved. He "remained partial to those epigones, the latter-day disciples who still created in its wake, such as the poets Hölderlin and Rilke. Now he himself was made the center of a plot, the like of which would have excited Oracles

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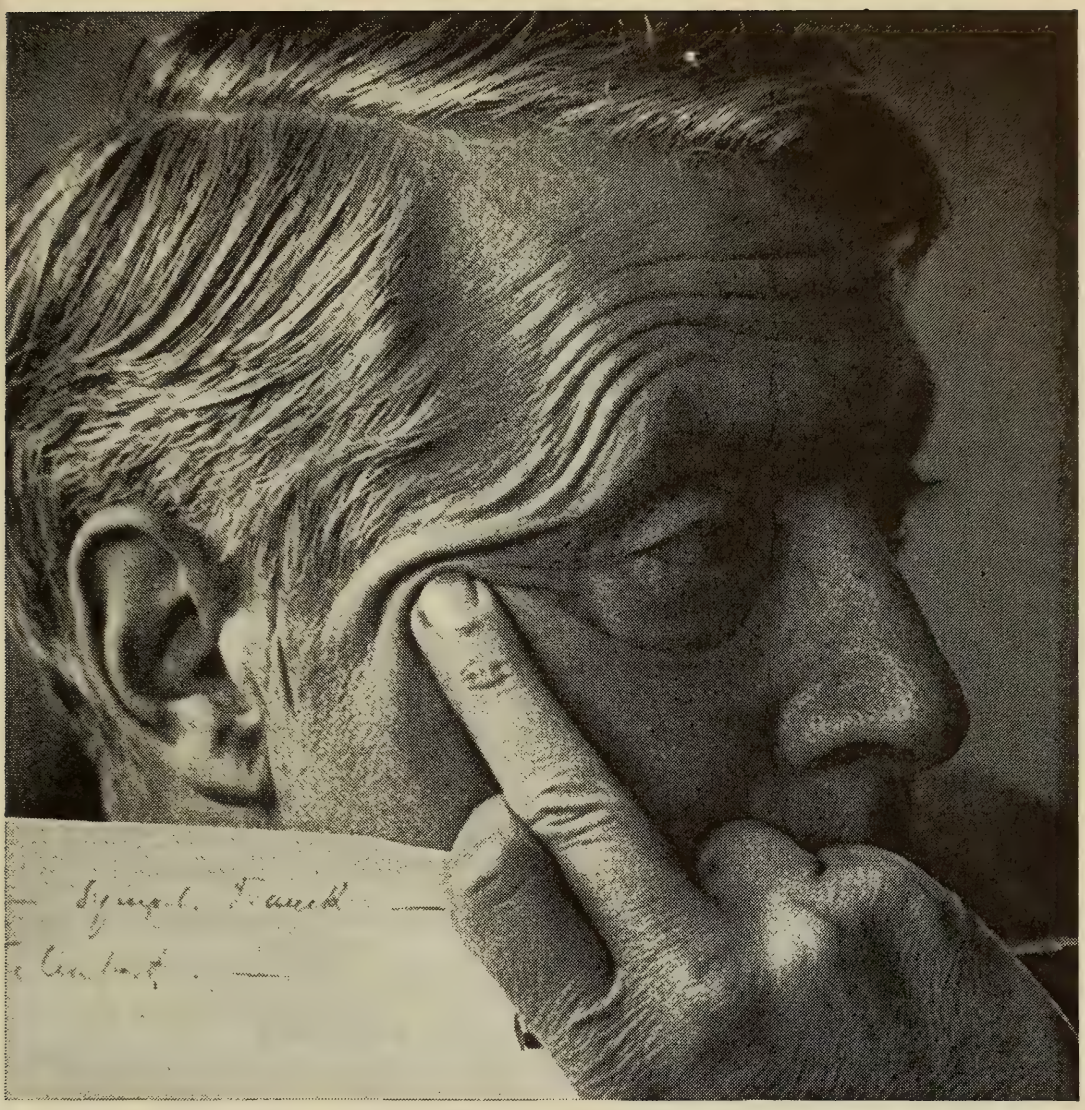


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and Furies back in the times of Sophocles." Elsewhere he says: "The real tragedy of Anton Webern's death lies in his unknowing involvement into the initiative and action of one of his own kin. Ironically, his doom was sealed by an act of loving consideration when, within the span of the few crucial minutes, he stepped out of the door to spare the sleeping children from the cigar smoke." The gentlest and most peaceable of artists, fleeing from the horrors of war, was singled out by fate in his retreat, removed from this world by a fluke of the occupation forces who left no official record of what had happened.

Perhaps the crowning irony was that Bell, returning to private life in North Carolina, was haunted by the thought that he had killed an innocent man, took to drink, and died of alcoholism in 1955. He never knew the identity of his victim.

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SUITE FROM "IBERIA"

By Izaac Albéniz

Born in Camprodón, Catalonia, May 29, 1860;
died in Cambo-des-Bains in the Pyrenees, May 18, 1909

Arranged for orchestra by Enrique Fernández Arbós

Born in Madrid, December 25, 1863; died in San Sebastian, June 3, 1939

Albéniz composed four sets of three pieces each for piano solo under the title *Iberia.* He composed them between the years 1906 and 1909. The first contained *Evocación, El Puerto, El Corpus in Sevilla;* the second, *Triana, Almeria, Rondena;* the third, *El Albaicin, El Polo, Lavapiés;* the fourth, *Malaga, Jerez, Eritána.* E. Fernández Arbós* made an orchestration of the first four of these, and also *El Albaicin.* They were performed for the first time under his direction by the *Orquesta Sinfonica* in Madrid, of which he was the conductor for a number of years.

El Corpus in Sevilla and *Triana* were performed for the first time in Boston when Mr. Arbós conducted the Boston Symphony Orchestra as guest on January 18–19, 1929. Mr. de Carvalho conducted the four movements as now heard, together with *El Albaicin,* at these concerts, February 4–5, 1949.

---

* Enrique Fernández Arbós studied violin at the Conservatory in Madrid and later in Brussels under Vieuxtemps and in Berlin under Joachim. For years he appeared in many parts of the world as a violin virtuoso, also serving as concert master for the Berlin Philharmonic Orchestra, and for the Boston Symphony Orchestra in the season 1903–04. In that season he organized a quartet with members of this Orchestra. Before his death he conducted as guest in a number of cities here and abroad. Conducting the Boston Symphony Orchestra January 18–19, 1929, he presented music by Wagner, Halffter, Ravel, Albéniz, Turina and de Falla.

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ALBÉNIZ composed his Suite *Iberia* in the last three years of his life, when he had made his home in Paris and was enjoying, after much wandering and considerable poverty, a growing fame in France. The following description of the original piano pieces is taken from the book *Music in Spain* by Gilbert Chase (1941):

EVOCACIÓN

Works of formidable technical difficulty, taxing the resources of the best-equipped virtuosi, those twelve "impressions" — so they are called in the subtitle — constitute an imaginative synthesis of Spain (though in truth most of the pieces have Andalusia for their locale) as seen through the nostalgic evocations of the composer in his Parisian exile.

Each of these pieces utilizes Spanish rhythms in a freely artistic and idealized manner, the rhythms of the dance alternating with the vocal refrain or *copla*. *Evocación,* the opening number of *Iberia,* is a *fandanguillo* (literally, "little fandango"), with an intensely lyrical *copla* that appears first in the bass and later returns in the upper register marked

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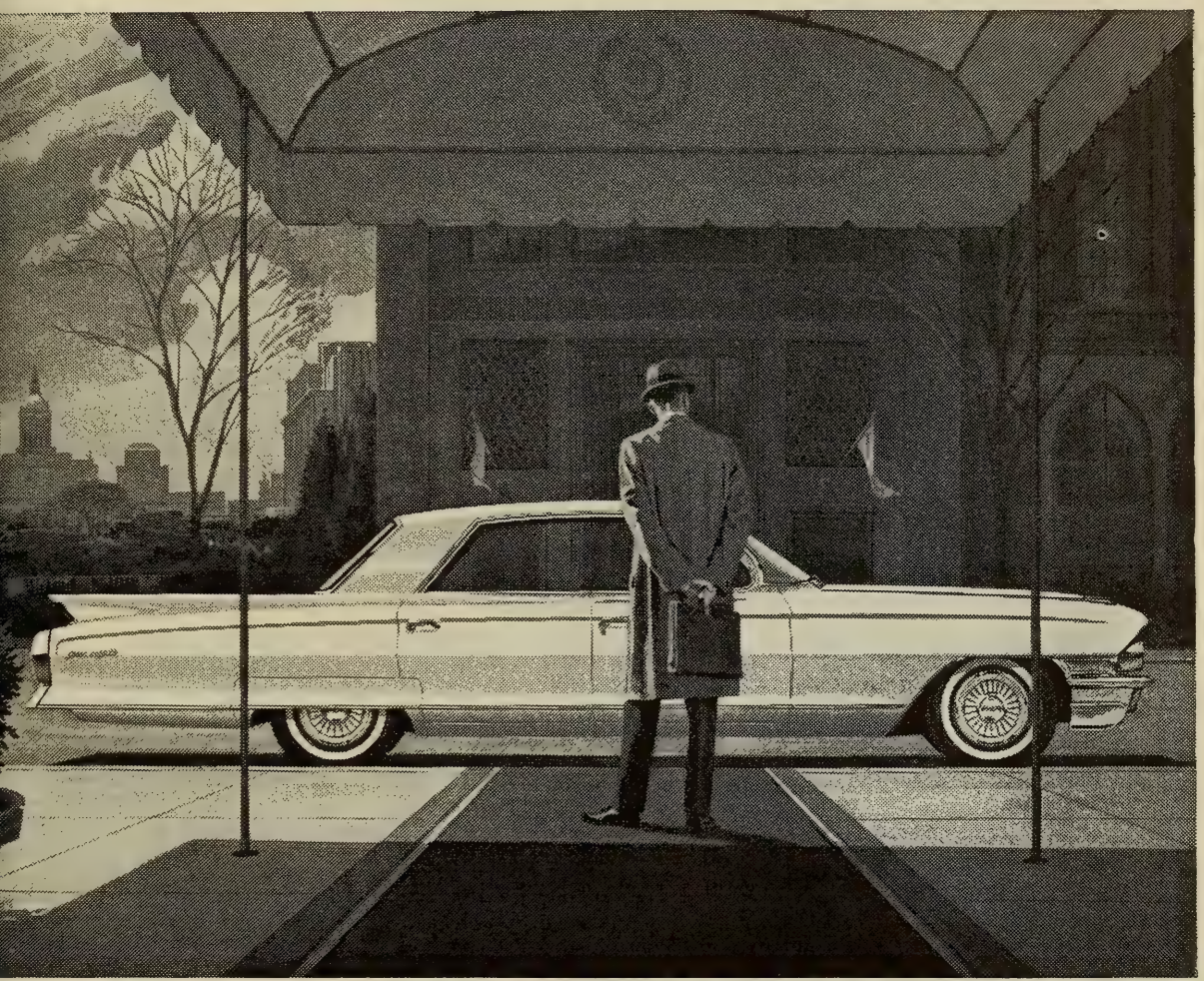
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très douce et lointain (very soft and distant). This melody, with its characteristic cadence on the dominant and its thoroughly guitaristic accompaniment, is typical of Albéniz in his most idyllic mood. Technically this is the least difficult of all the pieces in *Iberia.*

EL PUERTO

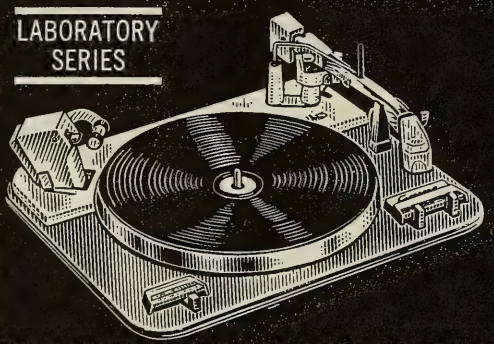
In *El Puerto (The Port),* we are at once plunged into the dazzling sunlight and irresistible animation of a *dia de fiesta* in a southern seaport – Puerto de Santa Maria, on the river Guadalete. Three Andalusian dances, the *polo,* the *bulerías,* and the *seguiriya gitana* (Gypsy seguidillas), lend their rhythmic variety and harmonic piquancy to this pulsating evocation of a popular holiday. The piece begins with the *polo,* brusquely interrupted at the top of the second page by the *bulerías,* with the almost savage incisiveness of their harsh minor seconds and the vehement insistence of their accented offbeats. The entry of the *seguiriyas,* with their dissonance-provoking syncopations, is marked *souple et caressant,* for this is a supple and caressing rhythm, insinuating and provocative like the swaying hips of the *bailarina.* At the end all this exuberance and gaiety vanish in one of those fade-out codas to which Albéniz is so partial.

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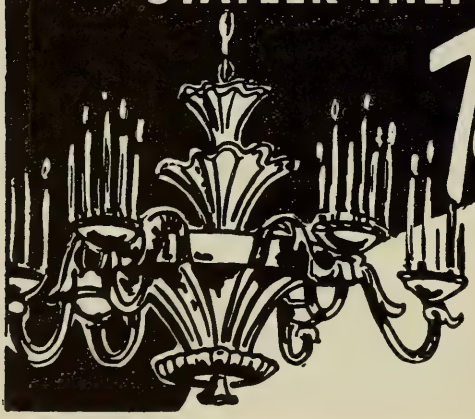
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EL CORPUS IN SEVILLA

Seville is famous for the pageantry and intensity of all its religious celebrations, especially those of Holy Week and Corpus Christi. It is the latter feast day that Albéniz depicts in *El Corpus in Sevilla,* the third number of *Iberia.* As the procession bearing the Sacred Host makes its way through narrow, spectator-thronged streets, voices will suddenly be raised in a *"saeta"* — literally, an "arrow" of song — piercing the tumult of the celebration with the vibrant intensity of its lamentation. The *"saeta,"* a semi-improvisational manifestation of popular religious feeling, sometimes addressed to the Virgin Mary and sometimes invoking the sufferings of Her Son, is taken up by one group of spectators after another, passing from balcony to balcony as the procession moves along. *El Corpus in Sevilla* begins with a march-like theme, heard at first from a distance and growing louder as the procession approaches. Then the poignant melody of the *"saeta"* enters in *fortissimo* octaves, to be taken up later by a single voice, attenuated by distance. The march-like theme is then developed to a tremendous climax — Albéniz uses three staves to obtain his far-flung sonorous effects — followed by a tranquil coda built over tonally shifting pedal points, the melody of the *"saeta"* appearing once again like a faint echo.

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TRIANA

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"Several of the pieces in *Iberia,*" Lawrence Gilman has written, "refer to the name of a town (as in the case of the number on this program), which serves as a sort of program for the music. Some of these titles require a traveler's — or at least a reader's — information. Thus, the title of this number, *Triana,* is meaningless unless one knows that Triana is a faubourg of Seville, 'where the *gitanas* abound more than anywhere else in Spain, and that it is their Alsatia, or *Quartier Latin,* out of which came Carmen and hundreds of other *cigarreras.*' "

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THE COMPLETE WEBERN

By DESMOND SHAWE-TAYLOR

("London Sunday Times," January 3, 1960)

NO RECENT composer is more venerated among young musicians, or less familiar to the general public, than Anton Webern. His music has been extolled by the left and ridiculed by the right, analysed and dissected and discussed almost out of existence; only one thing remains, that we should actually hear it. This slight omission can now be repaired thanks to the enterprise of American Columbia and of Robert Craft, who have recorded on four LP discs Webern's entire output from his Opus 1, the orchestral Passacaglia of 1908, to his Opus 31, the Second Cantata of 1943.

Of course, the number of individuals both able and willing to spend so much on the unknown must be relatively small. But public libraries should make it a point of honour to acquire both records and scores; and grave suspicion must attach to the musical college which cannot produce them for the use of its students — and, for that matter, to the student who is not eager to make their acquaintance.

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In saying this I do not wish to imply what some enthusiasts now claim: that the school of Webern and his disciples is the one true path, which all must henceforth follow if they are to escape from provincialism and dowdiness. Far from it. Of the immense amount of worthless music being manufactured all over the world in all sorts of styles, it is likely that post-Webernian "total serialism" accounts for rather more than its fair share, partly because its very fashionableness attracts the weaker spirits whose main impulse is simply to be in the swim, and partly because the obscurity of the language makes it easier to get away with rubbish contrived along those particular lines than with rubbish of a more conventional type.

But to spend some weeks in close contact with Webern's own mind, as revealed in these records and scores, is to abandon any lingering notions that he himself can be dismissed as a mere extremist and eccentric. Such an impression is often made on the average listener who hears an isolated broadcast — very possibly, an inadequate one — of a single work. Webern himself, in conversation with Peter Stadlen after a poor performance of his Symphony, put in a nutshell the plain man's probable reaction: "A high note, a low note, a note in the middle — like the music of a madman!" The formidable diagrams of the mathematical analysts can serve only to prove that there is method in this madness: it takes a positive and concentrated experience of the actual sound

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to remove the initial impression of mere strangeness, and to enable us to listen to this new music as though with rinsed ears.

Concentration, repetition and a temporary abstention from other kinds of music: that is the most fruitful way to approach Webern. Soaking myself in these unusual sounds during the brief musical lull of Christmas, I found it easy to understand how the ardent young composer, who need attend to nothing else for months on end, can become infatuated with this music. It is like falling under the spell of James Joyce (who once remarked that he demanded of the reader merely that he devote his whole life to "Finnegans Wake"); still more, because of similarities in scale and style, it is like surrendering so utterly to the world of Chinese painting or poetry that the European masters can seem, for the time being, too lavish and effusive.

In the presence of these austere and transparent musical structures, so cool and crystalline, so elegantly fashioned and finished, yet vibrating with intense and rarified emotion, it is not only Brahms and Bruckner and Strauss and Rachmaninoff who look embarrassingly corpulent:

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Webern's own masters and predecessors fall under question. Mahler seems lachrymose and long-winded, and even the later Schönberg scores begin to appear heavily over-furnished, with all manner of late Romantic embellishments draped around the functional steel framework.

Webern found himself early; and we soon discover, as we make our way through his output, the remarkable consistency of his style. Halfway through his career, with the Opus 17 of 1924, he adopted the twelve-note technique to which he was to remain faithful for the rest of his life – far more strictly faithful than either Schönberg or Berg; yet this event produced, at least so far as my unaided ear can detect, surprisingly little change in the general character of his music. It has been truly observed that his Opus 9 Bagatelles for String Quartet are far nearer to his Opus 28 String Quartet than the latter is to the almost contemporary Fourth String Quartet of Schönberg. From first to last, an extreme spareness and delicacy of texture evidently answered to something deep in the composer's nature.

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He seems, despite his admiration for Mahler and early Schönberg, to have felt during the decade before the first world war something akin to æsthetic claustrophobia: his prime need was for the musical equivalent of solitude and space. In his early songs (more than half of his music is vocal) we feel an affinity with both Hugo Wolf and Debussy in the extreme refinement and poetry of the atmosphere invoked: a mysterious world "trembling on the brink of silence."

The following works become shorter and shorter, and at the same time harder and more precise in outline, with a Chinese perfectionism in the placing of these outlines against bare white spaces. One consequence of the open texture is that everything is audible and everything tells: the contrapuntal devices and to some extent the use of the note-row are perceptible, whereas in the denser and more elaborate structures of Schönberg there is always much that we must take on trust, a great number of notes whose æsthetic point it is hard for the ear to grasp.

Webern's supreme instrumental achievements, I feel, are the Opus 10 Orchestral Pieces, the Opus 20 String Quartet, the Opus 24 Concerto

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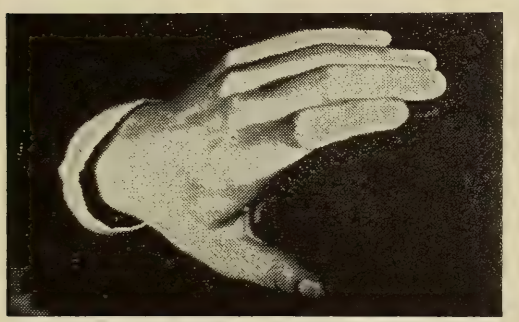
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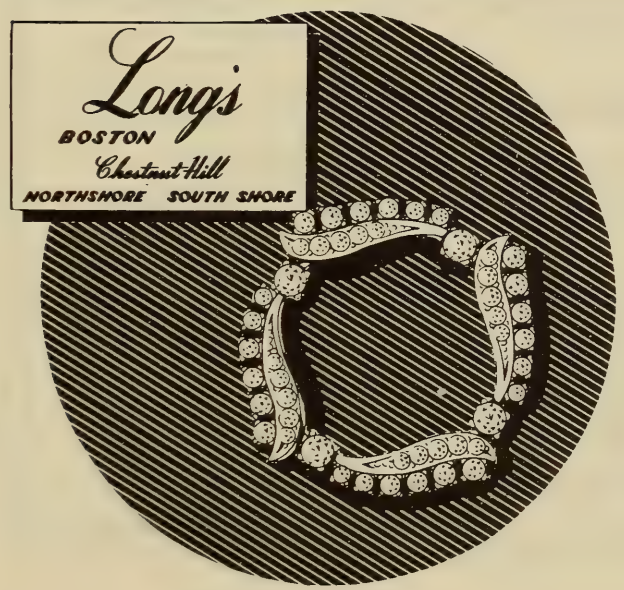
and the Opus 30 Variations for Orchestra; among his finest vocal works are some of the earlier songs and the three late Cantatas, especially "Das Augenlicht." If we immerse ourselves in these, our admiration for their fastidious creator, the Mallarmé of music, is likely to become intense; yet in due course we shall emerge from our trance and discover that there are vast areas of human experience which are closed to him; and, as a direct consequence of this, vast numbers of truly musical people to whom his art will always have little or nothing to say. The intense purity of Webern is thus at once life-enhancing and life-diminishing.



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Born in Votkinski, in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the last three, beyond the mere word *"Pathétique"* for the Sixth, realizing, as he himself pointed out,

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the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the Symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out the Fourth Symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in

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a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante, to whom he was ashamed to confess his abnormality, was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time.

* Some connection between the Symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the Symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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It is surely a significant fact that this Symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days of his troubles seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his Symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical

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Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony – music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music – the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when,

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shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his Symphony and his opera, *Eugene Onegin* to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—

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and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent checks. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his Symphony— "our Symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the Symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first per-



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formance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."

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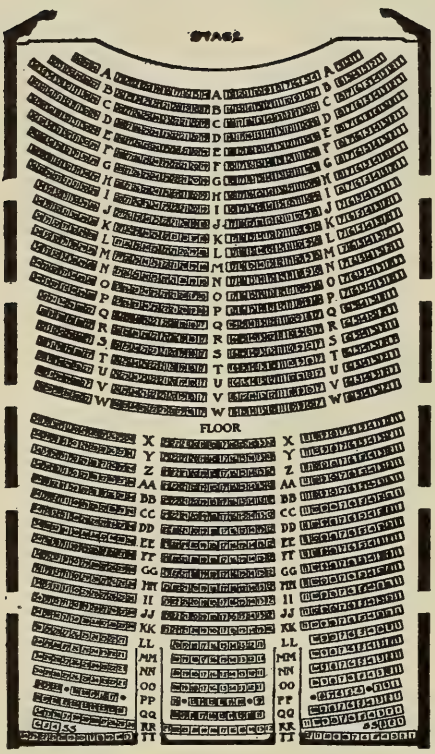
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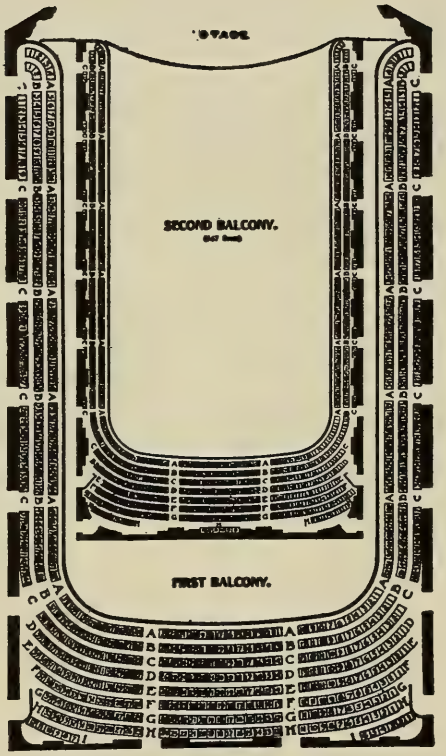
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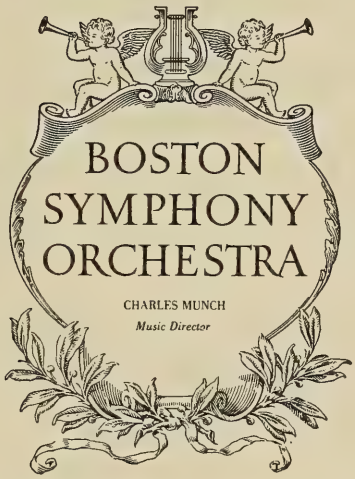




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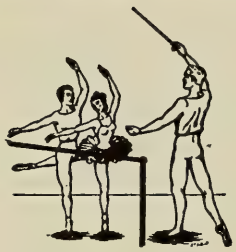
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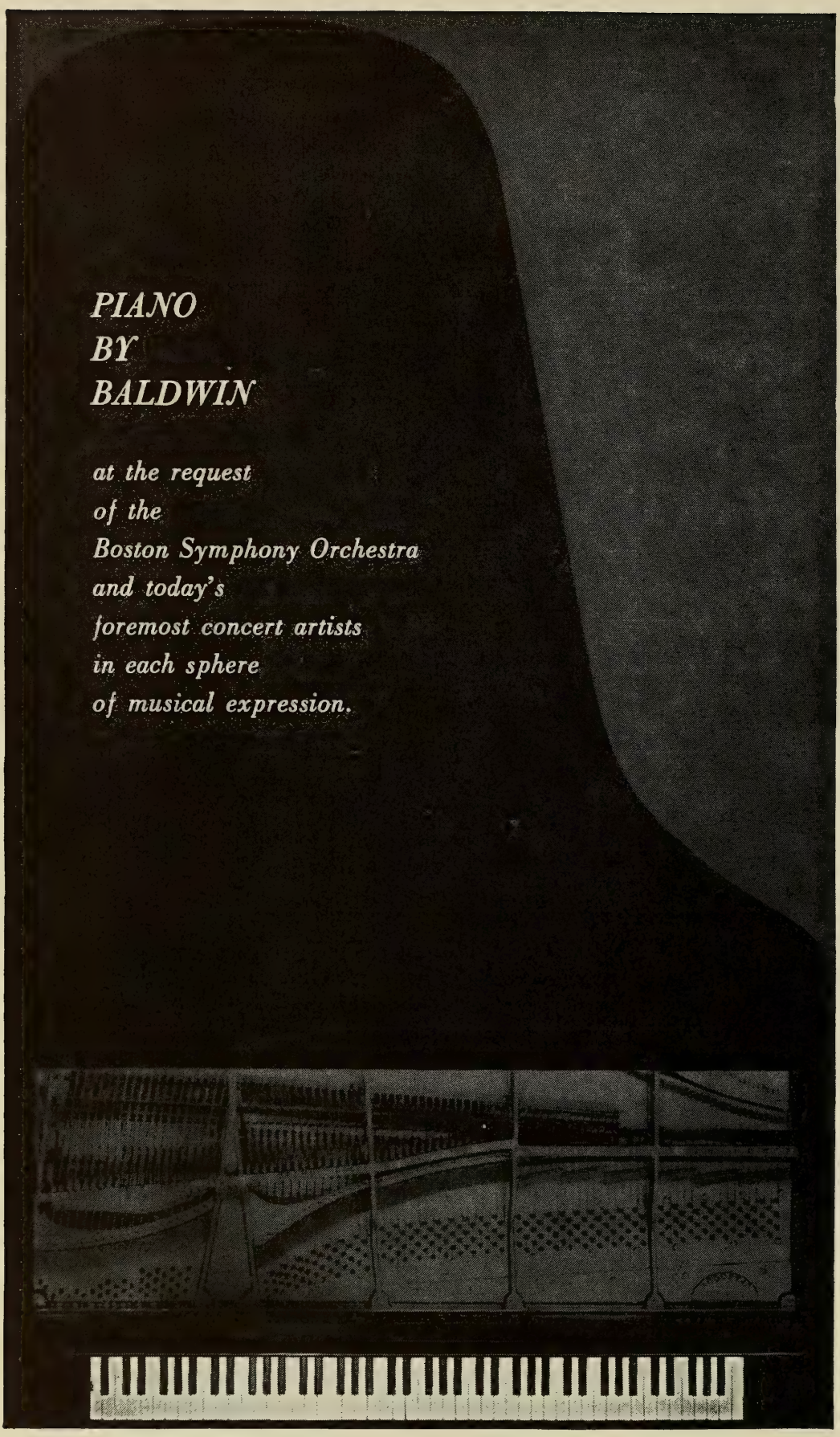
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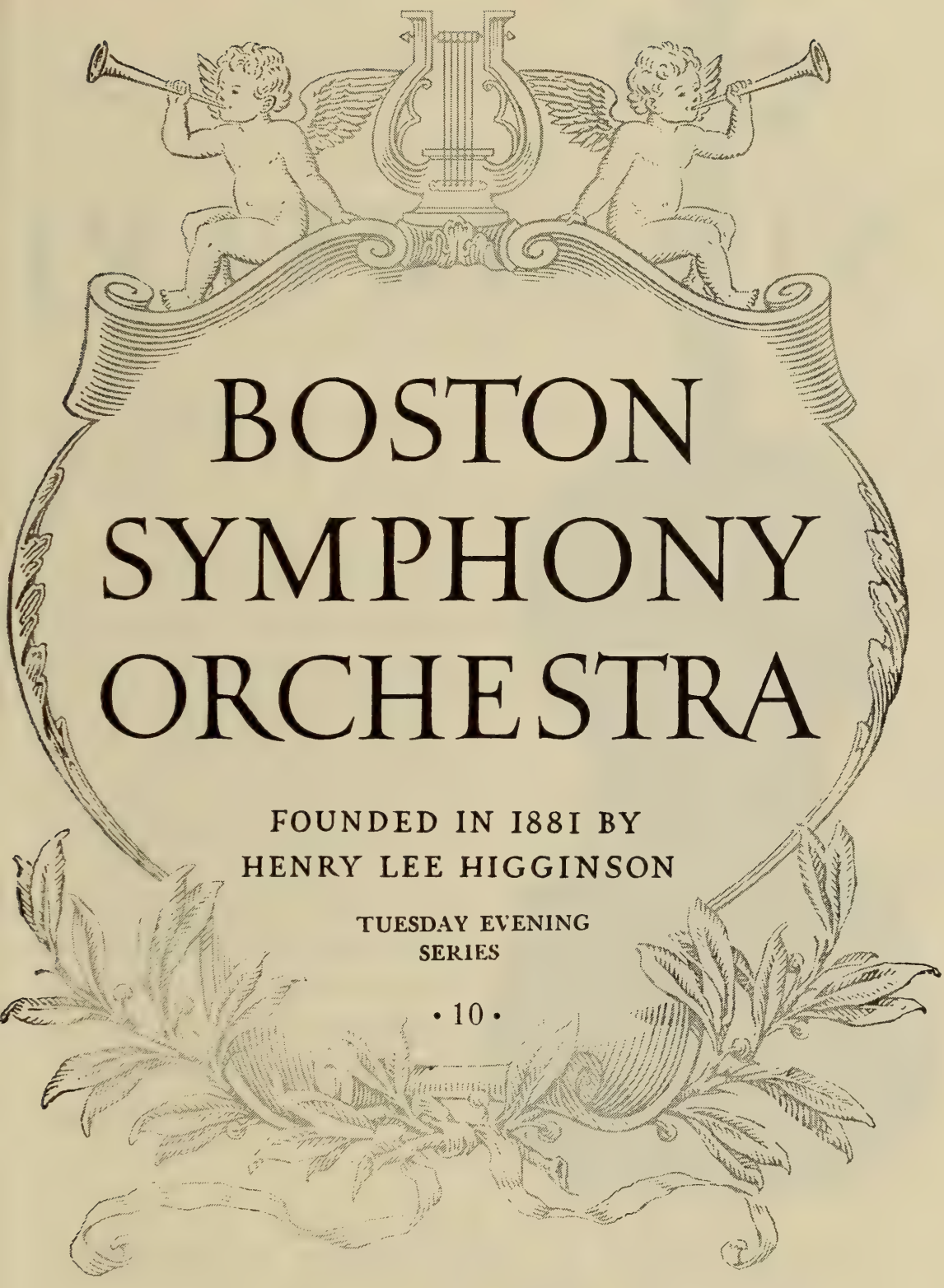
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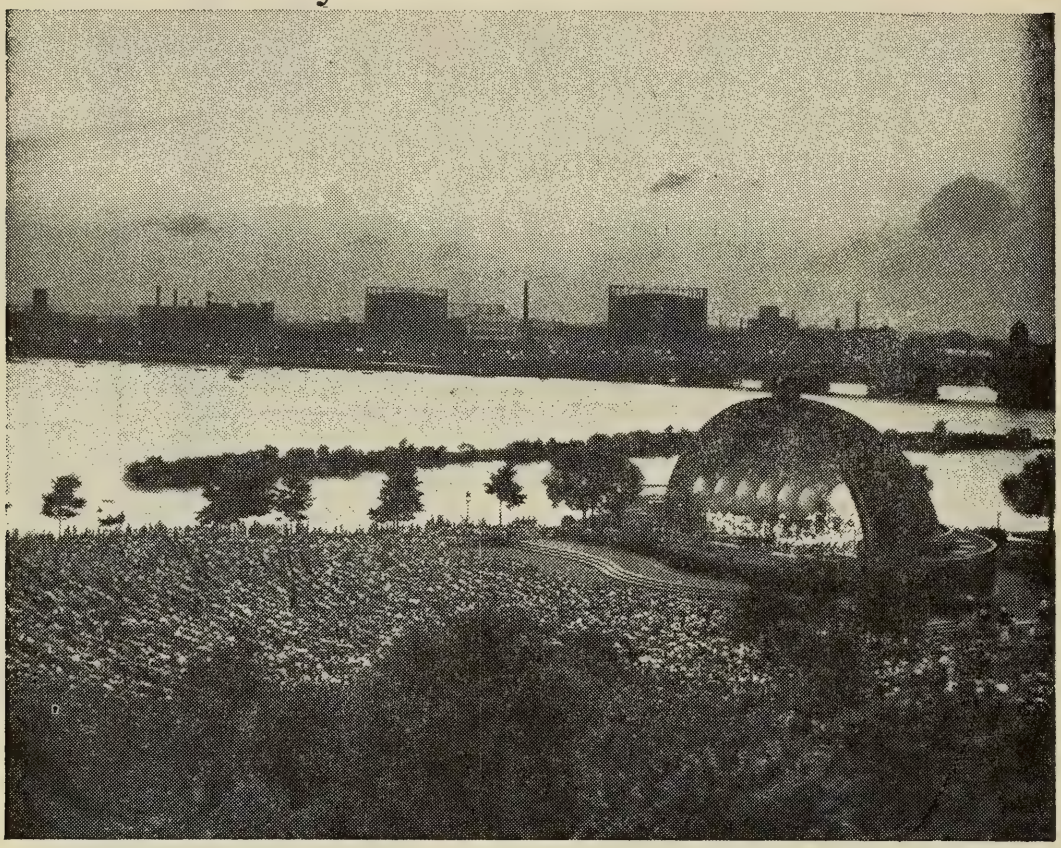
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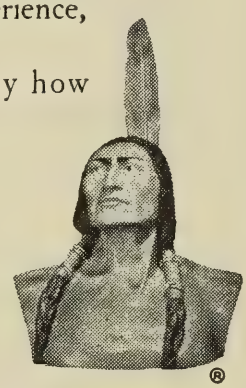


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CONTENTS

Program 9

NOTES

Berlioz (Fantastic Symphony) . 11

ENTR'ACTE

Music in Mass Production
(J. N. B.) 32

NOTES

Debussy (The Sea) 43
Ravel (Daphnis et Chloé) . . . 50

EXHIBITION

The exhibition of paintings which is now on view has been loaned by the Gallery of Tyringham, Massachusetts.

• •

A "NOSTALGIC" CLOSE

Charles Munch chose the program of his twentieth pair of concerts in Boston for his farewell to New York as this Orchestra's Music Director on April 4 and 7. Harold C. Schonberg's review of the Wednesday concert is here reprinted from the "New York Times":

There was that concert at the Champs-Elysées Théâtre in Paris, winter of 1944. It was a cold December evening, and coal was not yet making its way into Paris. The members of the orchestra wore overcoats on stage, and some of them had muffs into which they stuck their hands whenever possible. As the audience breathed, clouds of vapor ascended: it was that freezing.

By the time the concert was over the temperature inside the hall had risen quite a few degrees, and the emotional temperature was sizzling. The conductor was Charles Munch, not yet known in America except through hearsay and a few records. He was tall, suave and handsome then, as he is tall, suave and handsome now. He led a "Daphnis et

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Chloé" that was amazing in its color, vigor and brilliance; and one auditor wrote home to America that very night, saying that if the Boston Symphony were ever looking for a successor to Serge Koussevitzky, here was the man.

This was about the only time that the auditor ever guessed right. Mr. Munch did come to America and did, in 1949, succeed Koussevitzky as leader of the Boston Symphony. And Wednesday night the cycle came to an end, appropriately and nostalgically with the Ravel second "Daphnis et Chloé" Suite.

It was Mr. Munch's last week with his orchestra in New York. He will conduct the Berkshire Festival this summer, and it may be that he will be back at some future time as guest conductor of the Boston Symphony. But this was his official good-by to the Wednesday subscribers, and on Saturday afternoon the skein will be cut for good as far as this city is concerned.

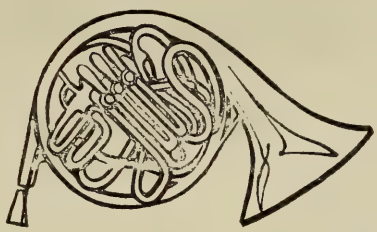
Instead of a retrospective concert, one that might have had one or more of the forty-six works he has introduced to New York, Mr. Munch chose to conduct three French scores with which he has long been associated—and which, it safely can be said, he is unexcelled. They are "his" scores. These were, in addition to the Ravel, the Berlioz "Symphonie Fantastique" and the Debussy "La Mer."

It was the "Fantastique" that caused a sensation when Mr. Munch directed it with the New York Philharmonic shortly after the war. Wednesday night's performance was equally sinuous and hair raising. As for the Debussy and Ravel, they were in the great traditions of the orchestra (for those were also two of Koussevitzky's specialties), and those traditions were fully upheld.

Naturally Mr. Munch leads the impressionist scores in quite a different manner than Koussevitzky used to. With

(Continued on page 30)





FRENCH HORN: Great ancestor of the French horn—and, indeed, of all horns—was the *lur* of Bronze Age Europe, fashioned first from a mammoth's tusk and later from metal. The noble tone of the *lur*, similar to the modern French horn, was not maintained in the medieval instruments. But the gold or ivory *oliphant*—the horn of Roland—became a valued insigne of knighthood in the Middle Ages. The first known circular horns came from 14th-century England and settled in France, where the *waldhorn* began to resemble the modern French horn before 1700. Scarlatti and Handel helped to popularize it; the Classic composers used it increasingly. Their technical demands led to the development of the valve horn, which gradually supplanted the older hand horn between 1830 and 1880.

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Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

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DEBUSSY . . . . . *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)

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Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

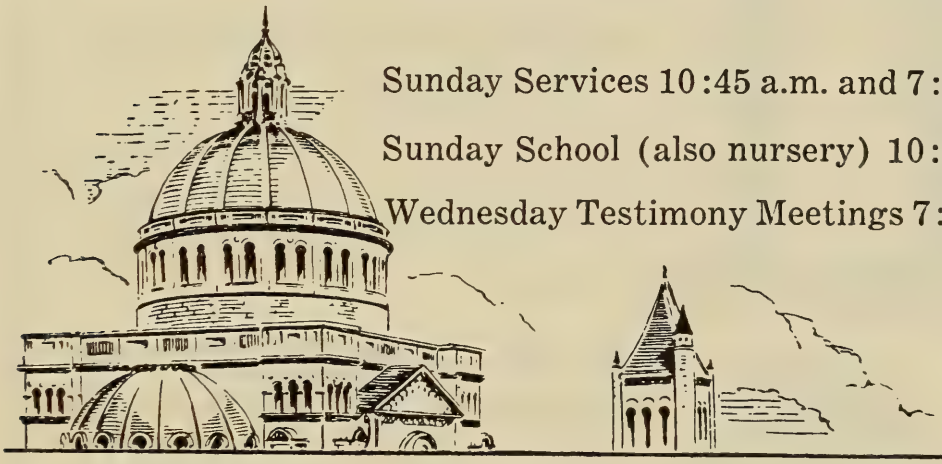
The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, and strings.

The score is dedicated to Nicholas I. of Russia.

A FEW times in musical history a composer has suddenly come forth with something completely startling, opening a new road as if there were no such thing as hereditary direction. There have been a half dozen such unaccountable miracles where the composer, upsetting custom and probably surprising himself, has discovered fresh territory where he will dwell and where others will follow. Beethoven called his

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"Eroica" Symphony a "new road," but there have been other new roads since then. There is the *Symphonie Fantastique, Das Rheingold, Till Eulenspiegel, L'Après-midi d'un faune, Le Sacre du printemps.* Berlioz' plunge into descriptive tonal fantasy is not the least of these. Thus there began in 1830 program music in earnest and with it the perennial pastime of trying to account for the art of tones in other than tonal terms.

There have been many attempts to explain the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited

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letters to his friend Ferrand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Ferrand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage

* ***Lélio*** **was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.**

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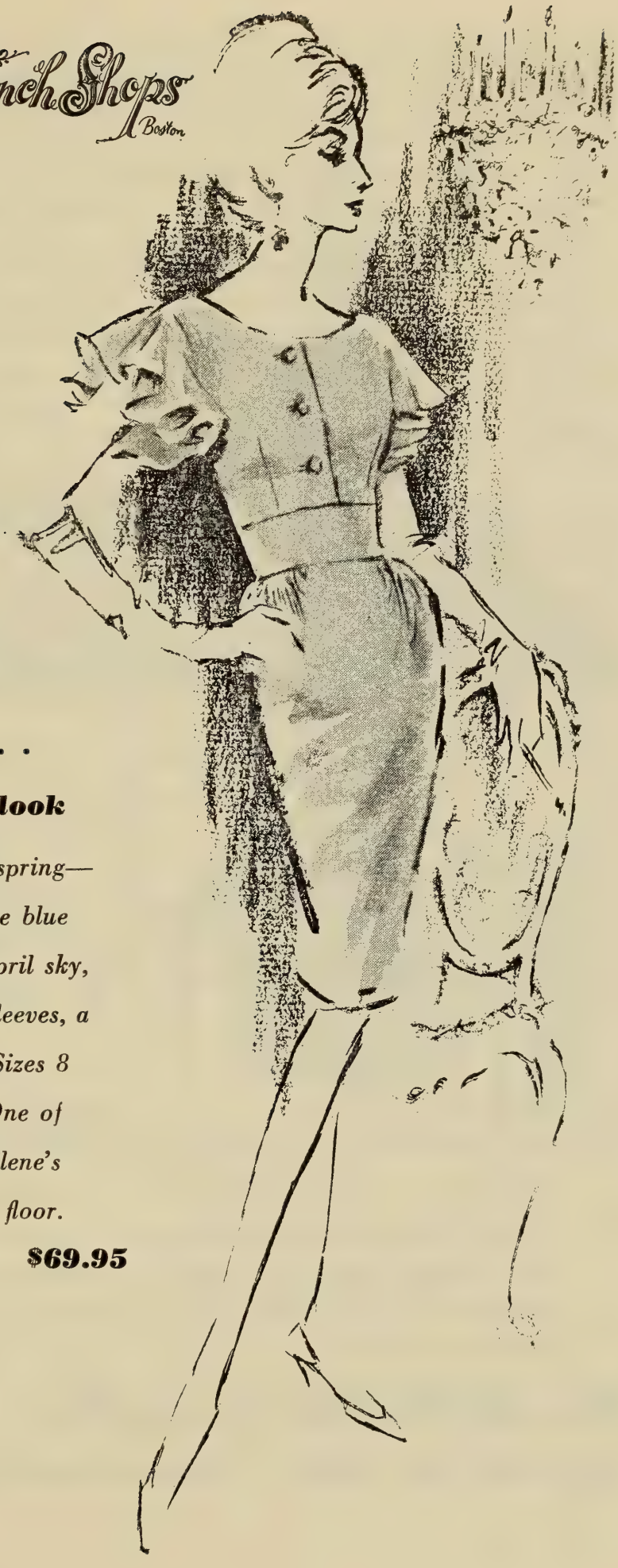
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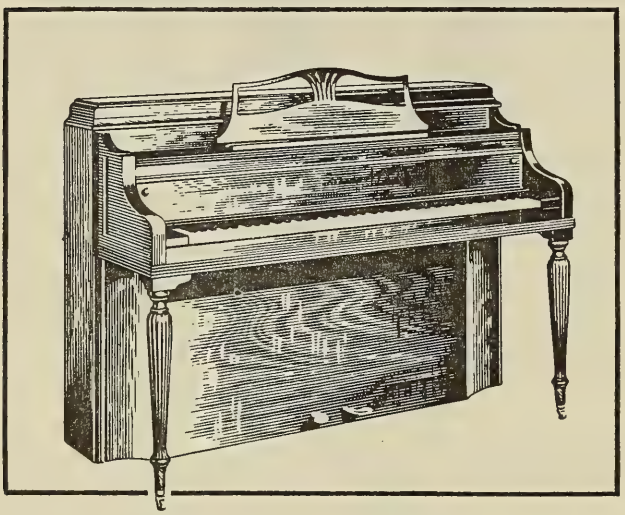
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figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experience of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary æsthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one.

† *Berlioz and the Romantic Century,* 1950.



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Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.* For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *Der Freischütz* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievements still ahead of him. Liszt was not to invent the "sym-

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination—a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name—Estelle—were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.



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phonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Strauss's Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this miscegenation of the tone and the poetic idea has been laid upon Berlioz. Barzun, defending him, has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

The "Estelle" melody is the subject of the introduction (played after

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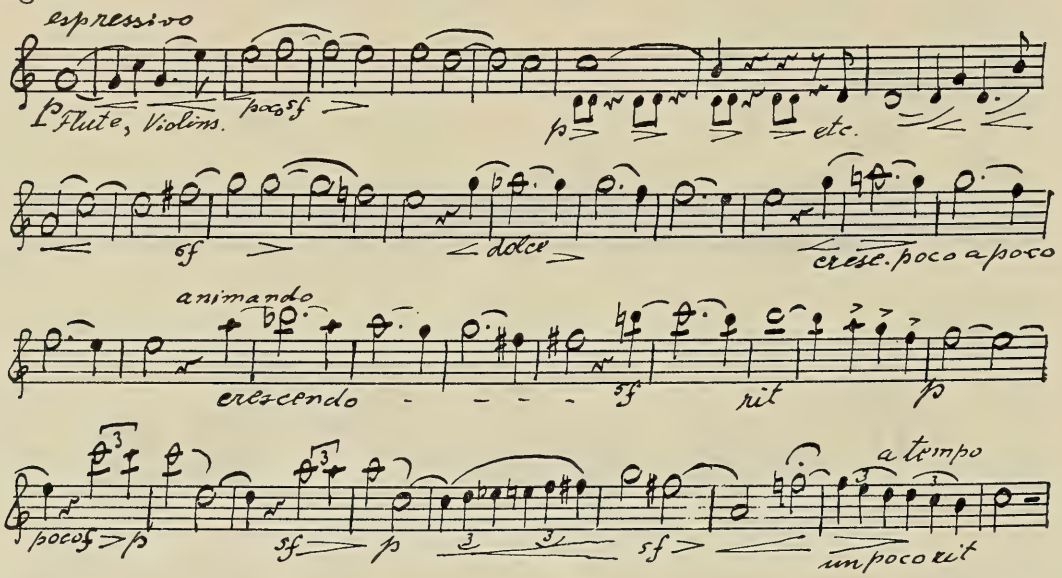
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the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs.



The first movement, like the slow movement, which makes full use of

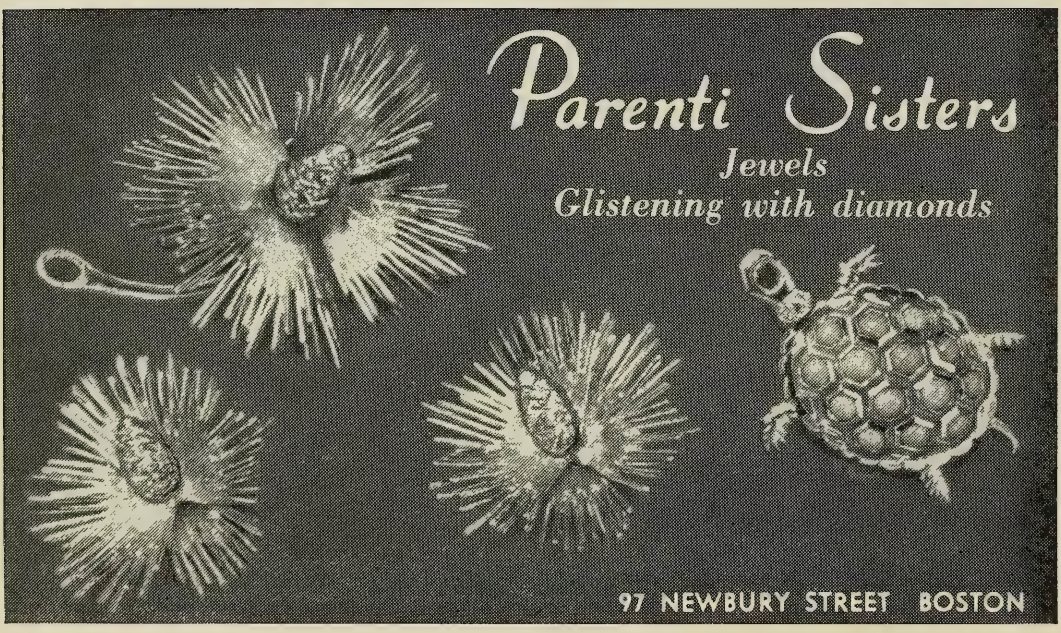
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the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *"religiosamente."*

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering



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another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad



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movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6/8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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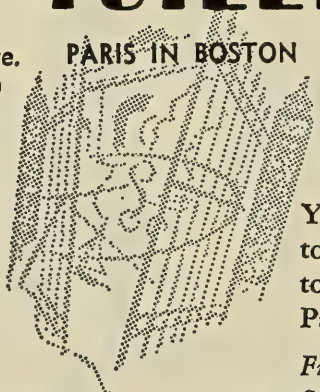
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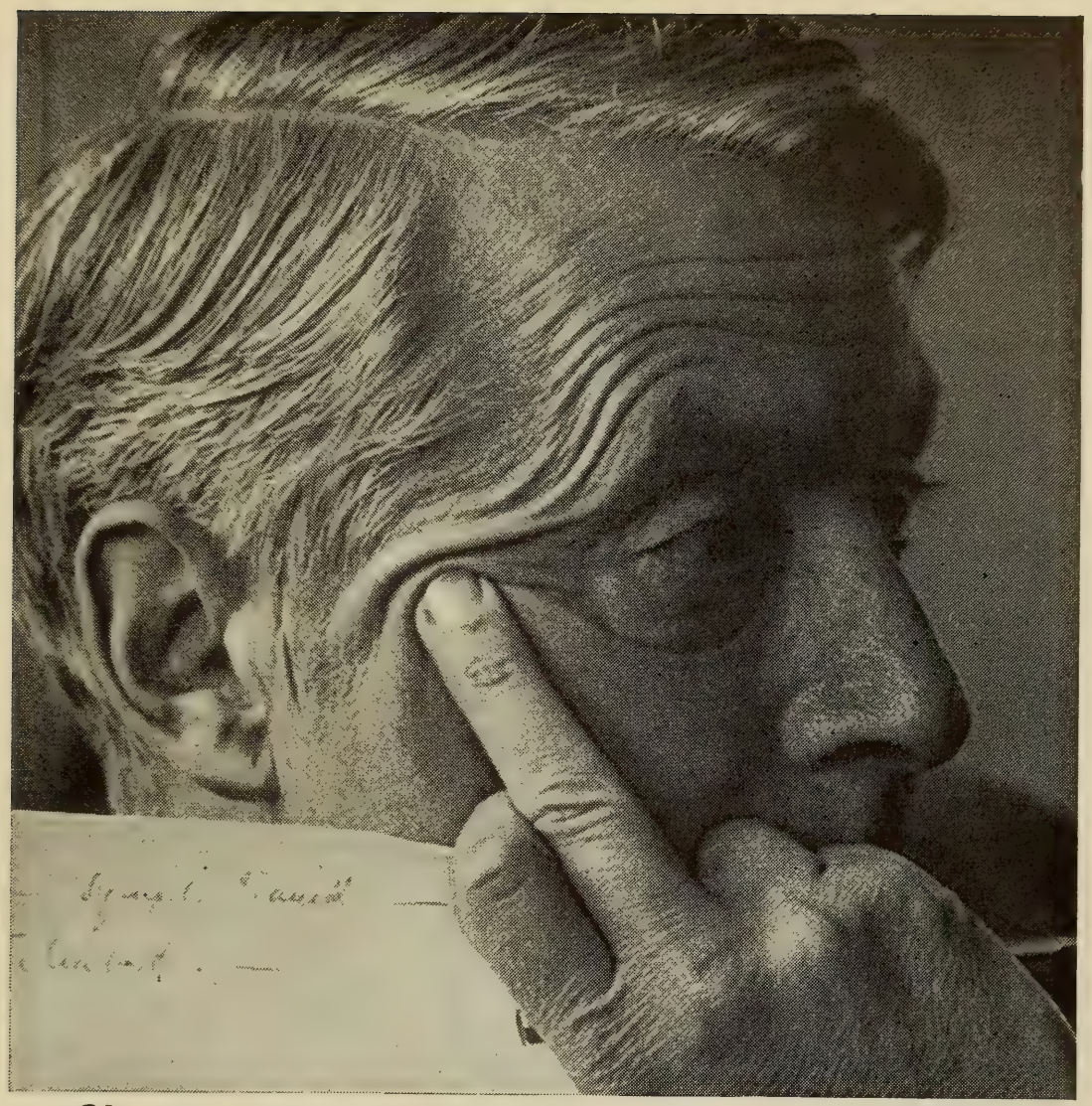


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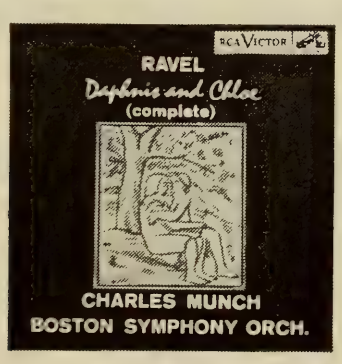
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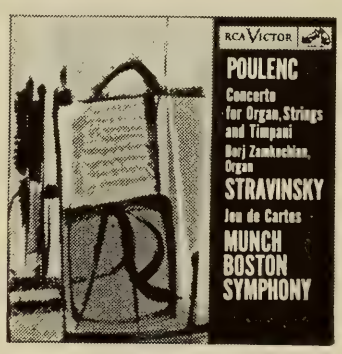
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(Continued from page 6)

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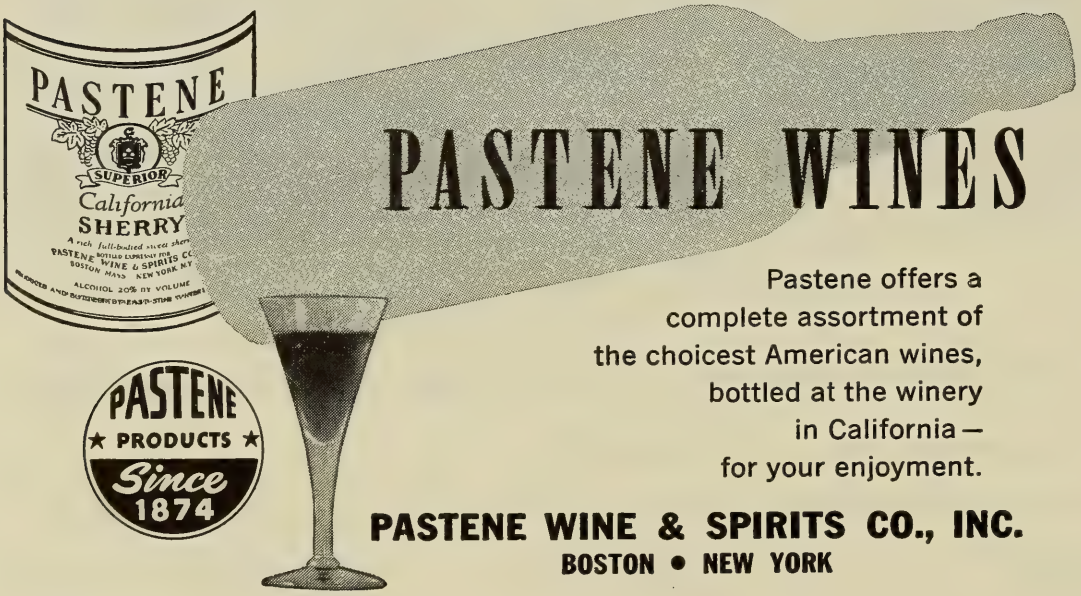
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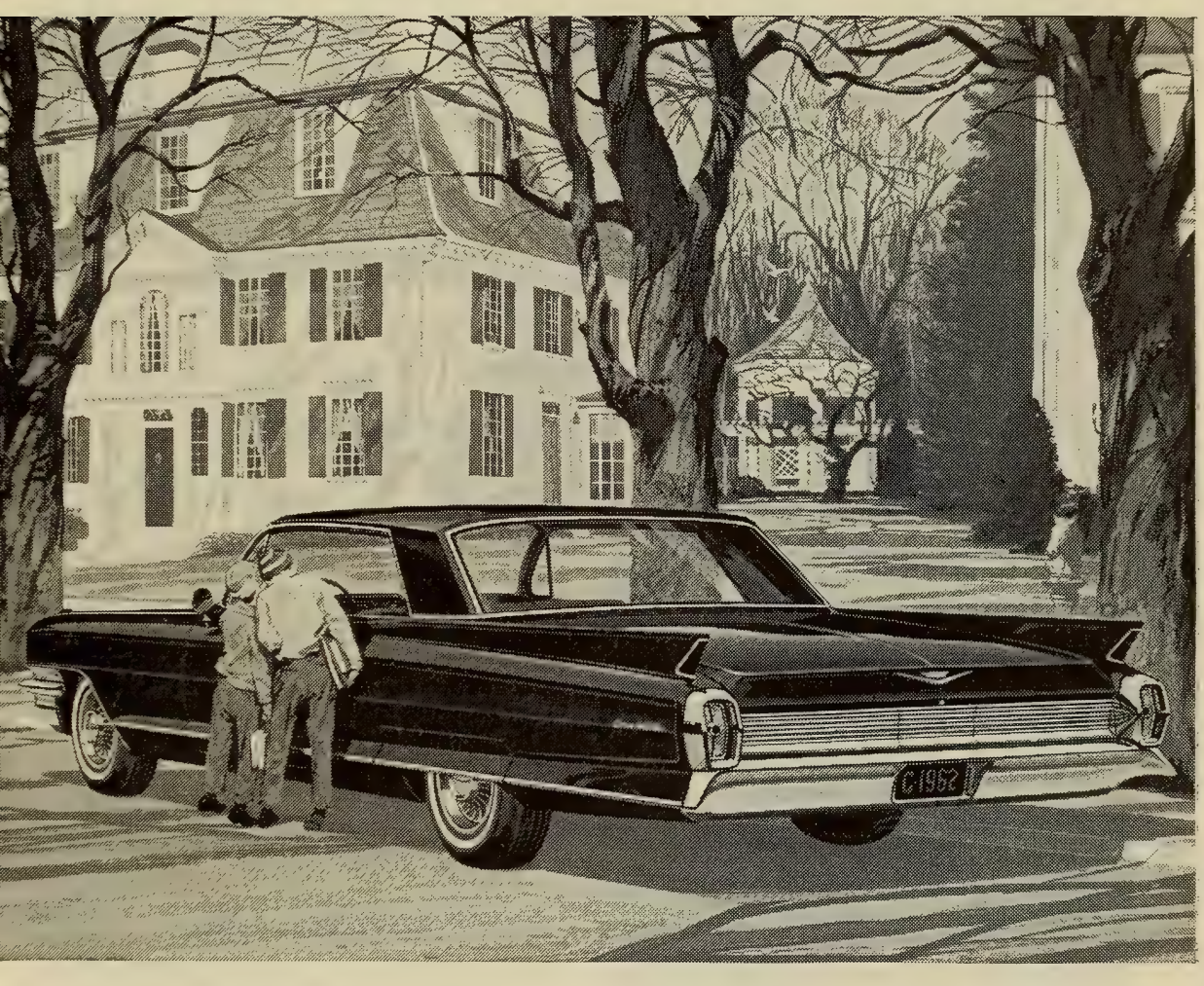
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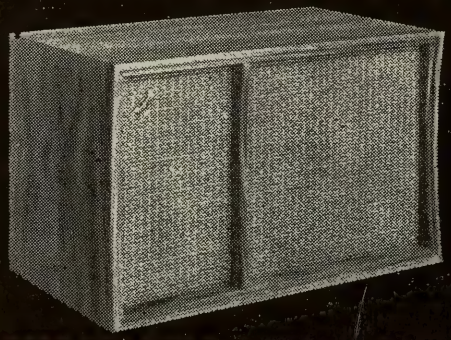
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These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60 programs of 74 American symphony orchestras revealed that 985 works

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of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation, perhaps the *primary musical nation, quantitatively speaking, one wonders about quality — that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count — the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.*

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It was in the years 1903–05 that Debussy composed *La Mer.* The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

La Mer is scored for piccolo, 2 flutes 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first

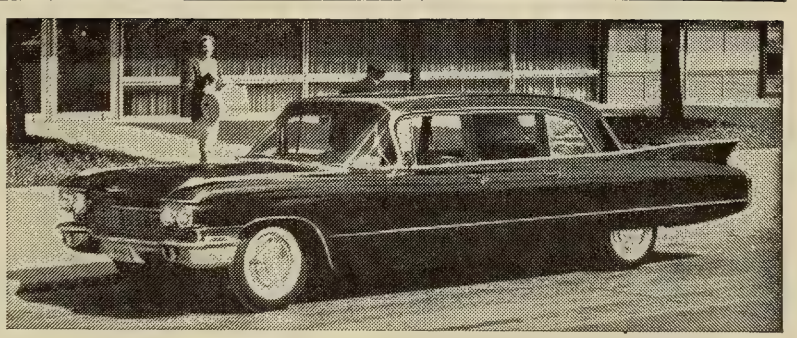
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performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft* of *La Mer,* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.*

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his

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cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

• •

What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible

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lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *La Mer* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

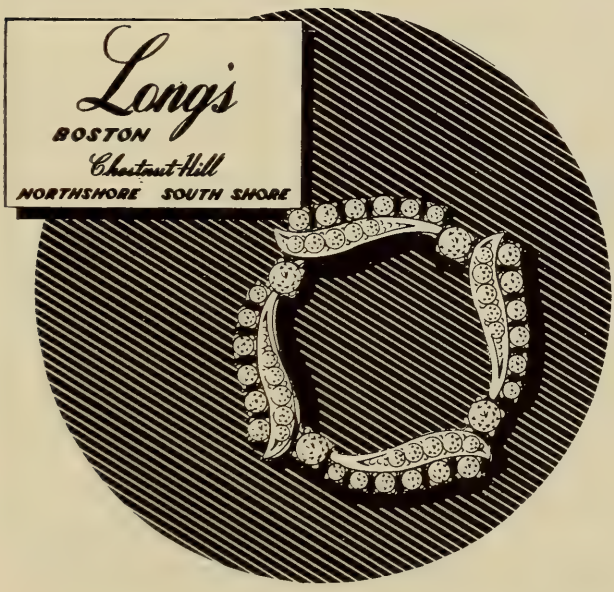
"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing



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of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

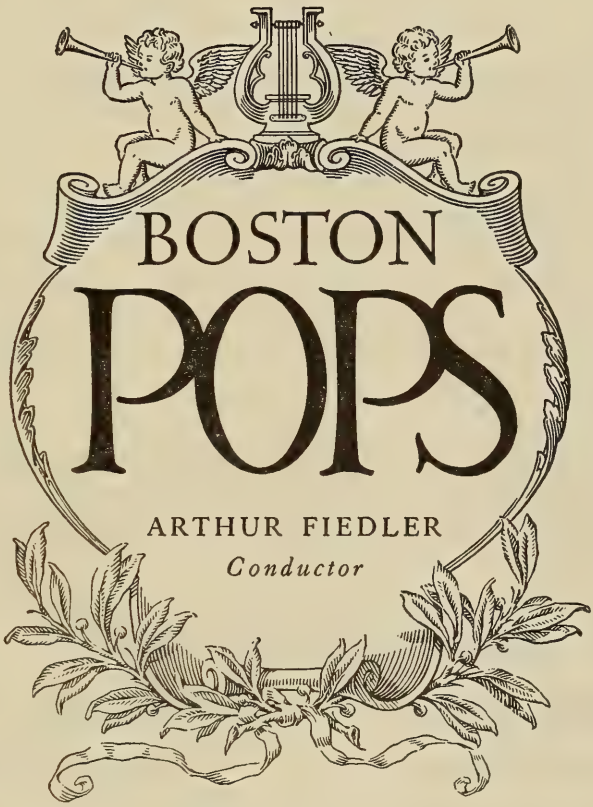
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By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting), and its most recent on December 11–12, 1959.

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge

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de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907* is indeed correct, *Daphnis et Chloé* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the

---

* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *L'Après-midi d'un faune.* It can be well imagined that, in the presentation of *Daphnis et Chloé,* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," that a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de*

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ballet ran afoul of the 5/4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.' " When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe

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enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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LIST OF WORKS

Performed in the Tuesday Evening Series

DURING THE SEASON 1961–1962

ALBÉNIZ	"Iberia," Suite (Orchestrated by E. Fernandez Arbós)	IX March 20
BACH	Chorale Prelude, "The Old Year is Past" (Arranged by Charles Munch)	IV January 2
	Suite No. 2, in B minor, for Flute and Strings *Soloist:* DORIOT ANTHONY DWYER	III December 5
	Suite No. 3, in D major, for Orchestra	IV January 2
BEETHOVEN	Concerto for Pianoforte, No. 5, in E-flat major, Op. 73 *Soloist:* RUDOLF SERKIN	VII February 13
	Violin Concerto in D major, Op. 61 *Soloist:* ERICA MORINI	V January 16
BERLIOZ	Fantastic Symphony, Op. 14a	X April 24
BRAHMS	Symphony No. 1, in C minor, Op. 68	II November 7
	Variations on a Theme by Haydn, Op. 56a	I October 3
DEBUSSY	Ibéria ("Images," No. 2)	I October 3
	"La Mer," Three Symphonic Sketches	X April 24
	"Prélude à l'Après-midi d'un Faune"	III December 5
	"Printemps," Suite symphonique	V January 16
FRANCK	Symphonic Variations for Piano and Orchestra *Soloist:* VLADO PERLEMUTER	II November 7
GHEDINI	Sonata da Concerto, for Flute, Strings and Percussion *Soloist:* DORIOT ANTHONY DWYER	VIII March 6
MAHLER	Symphony No. 3, in D minor CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor Contralto solo: FLORENCE KOPLEFF	VI January 30
MOUSSORGSKY	"Pictures at an Exhibition" (Arranged by Maurice Ravel)	III December 5
MOZART	Piano Concerto in E-flat, K. 482 *Soloist:* EVELYNE CROCHET	IV January 2
	Symphony in G minor, K. 550	IV January 2
PISTON	Symphony No. 6	V January 16
RAVEL	"Daphnis et Chloé," Ballet, Suite No. 2	X April 24
	Piano Concerto for the Left Hand *Soloist:* VLADO PERLEMUTER	II November 7

ROSSINI — Overture to "L'Italiana in Algeri"
VIII March 6

ROUSSEL — "Bacchus et Ariane," Suite No. 2, Op. 43
VII February 13

SCHUBERT — Symphony No. 5, in B-flat major
VII February 13

STRAVINSKY — Symphony in Three Movements
III December 5

Zvezdoliki (The Star-Faced), Cantata for Male Chorus and Orchestra
CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor
VI January 30

TCHAIKOVSKY — Symphony No. 2, in C minor, Op. 17
VIII March 6

Symphony No. 4, in F minor, Op. 36
IX March 20

Symphony No. 6, in B minor, Op. 74, "Pathétique"
I October 3

VERDI — Three Sacred Pieces: Stabat Mater, Laudi alla Vergine Maria, Te Deum
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VIII March 6

WEBERN — Six Pieces for Orchestra, Op. 6
IX March 20

ERNEST ANSERMET conducted the concert on December 5
RICHARD BURGIN conducted the concert on January 30
CARLO MARIA GIULINI conducted the concert on March 6
ELEAZAR DE CARVALHO conducted the concert on March 20

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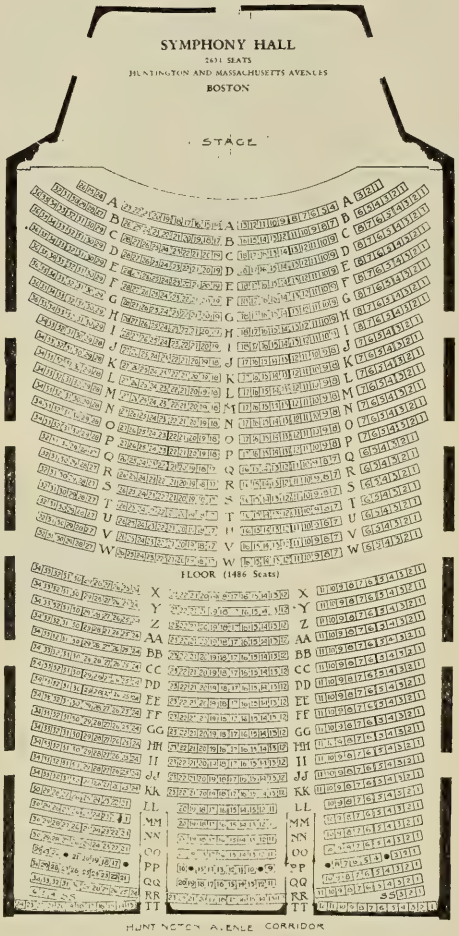
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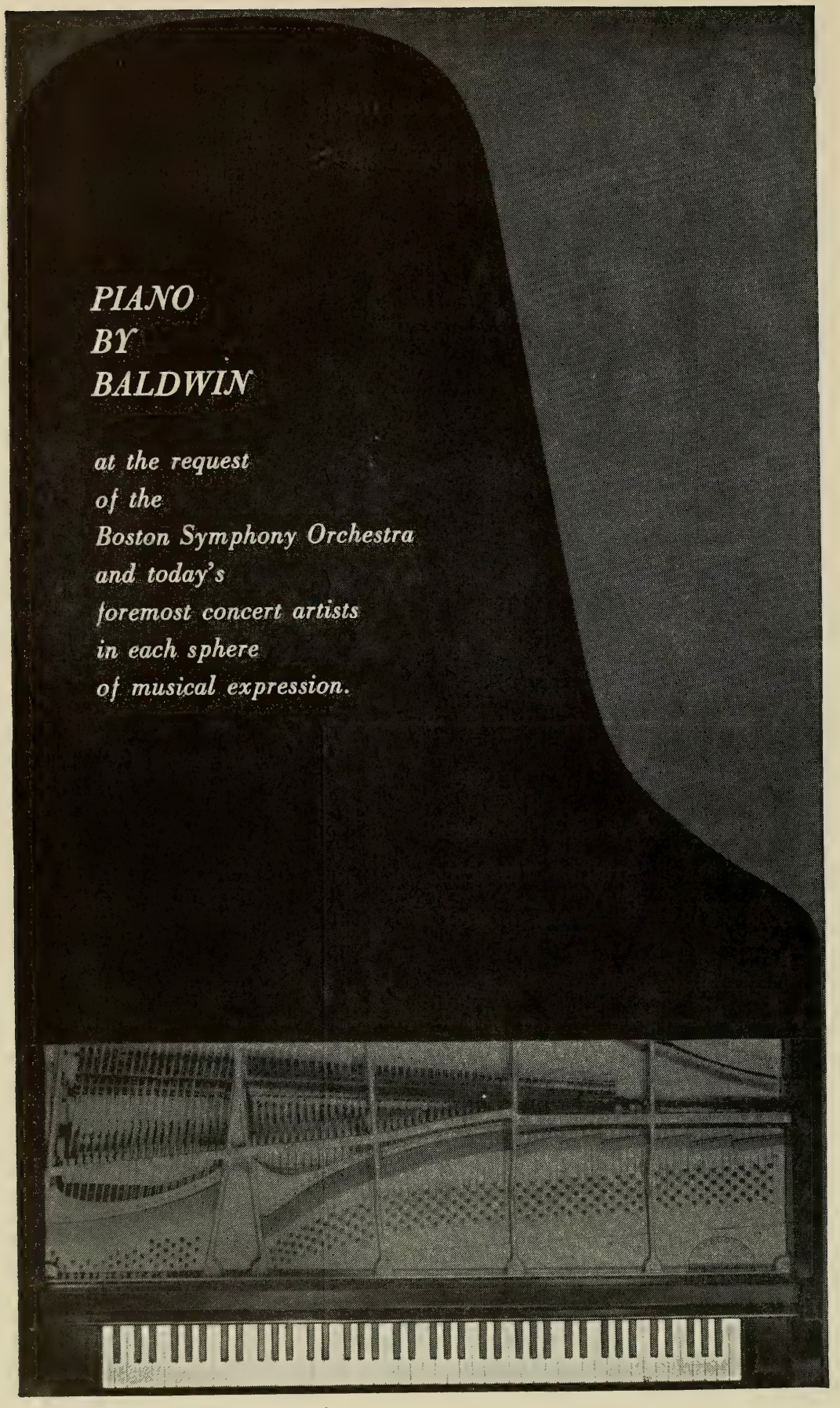
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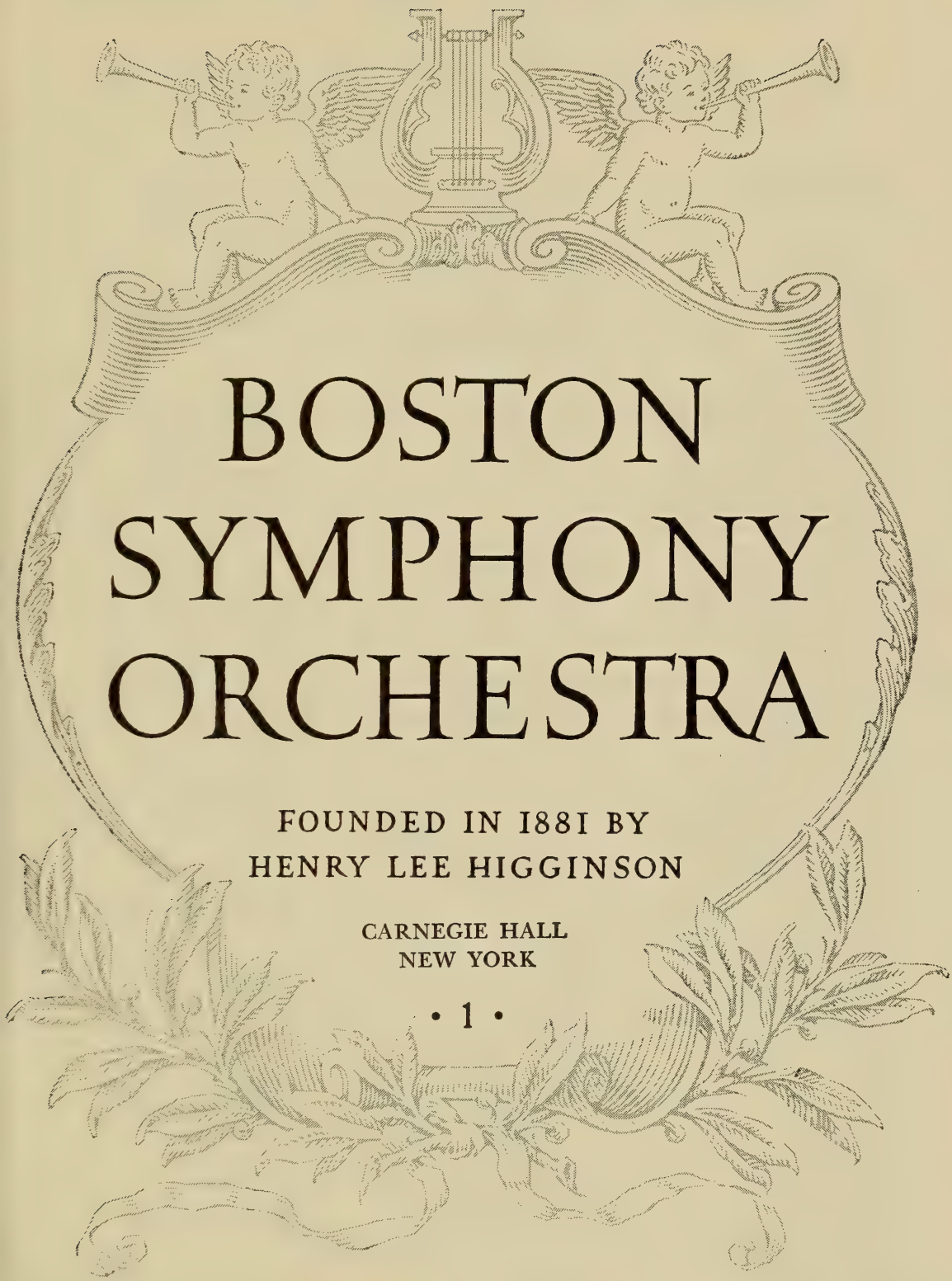
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HANSON . . . . . Elegy in Memory of Serge Koussevitzky, *Op.* 44

HAIEFF . . . . . Symphony No. 3

I. Allegro
II. Andante
III. Andante; Allegro

(First performance in New York)

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BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 58

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

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ELEGY TO THE MEMORY OF MY FRIEND, SERGE KOUSSEVITZKY, *Op.* 44

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra, and it was performed by this Orchestra January 20–21, 1956. It was conducted by Charles Munch at a memorial concert in the Berkshire Festival, on August 13, 1961. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

THE Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo (*teneramente con simplicità*) to a pianissimo ending.

• •

Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this Orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this Orchestra, the composer conducting. The Fourth Symphony was introduced by this Orchestra December 3, 1943. The Fifth Symphony (Sinfonia Sacra) was performed in Philadelphia, February 18, 1955.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a suite from *The Merry Mount.* This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera Company

in New York in 1932. Choral works include *The Lament of Beowulf* (1925); *Heroic Elegy* (1927); Songs from *Drum Taps,* after Walt Whitman (1935), and a transcription for chorus and orchestra of Palestrina's *Pope Marcellus Mass* (1937). The *Serenade* for Flute, Harp, and Strings was performed by this Orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this Orchestra, December 31, 1948.

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By ALEXEI HAIEFF

Born in Blagoveschensk, Siberia, August 25, 1914

Alexei Haieff composed his Third Symphony by commission of the New Haven Symphony Orchestra. It was first performed in New Haven on April 11, 1961, Frank Brieff conducting. The commission was made possible by a grant from the William Inglis Morse Trust for Music.

THE following description of his symphony was provided by Mr. Haieff for the New Haven program book:

"My Third Symphony is in three movements. The first, allegro, could be compared to an overture consisting of different episodes, contrasting each other. The opening figure is used also in the last movement. The episodes for woodwinds, and solos, in what one may call the development section of the movement, are an amusing workout of counterpoint with its possibilities of inversion and augmentation.

"The second movement I would subtitle *Narcissus,* for the second half of it is an exact mirror reflection of the first half: what was above is below, up, down, etc., all the way to the end.

"The last movement begins with an introduction built on some progressions of the preceding one. The following allegro is an elaboration based on the figure of the opening of the first movement. The spirit is scherzando until the second, contrasting theme, which also serves as a turning point for the ending of the symphony.

"The symphony was composed in New York and Rome, and finished again in New York March 6th, 1961. The second movement was composed first."

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Alexei Haieff, a native of Siberia, was taken to Manchuria at the age of six, and lived there studying music until his seventeenth year, when he migrated to the United States. In New York, where he now still lives, he studied with Constantin Shvedoff, continuing with a scholarship for three years at the Juilliard Graduate School with Rubin Goldmark and Frederick Jacobi. He also studied with Nadia Boulanger,

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first in Cambridge (Massachusetts) and later in France (1938–39). He has received and benefited by several fellowships and awards, including the Lili Boulanger Memorial Fund Award in 1942, a grant from the American Academy of Arts and Letters in 1947, a Guggenheim Fellowship in 1946, and the American *Prix de Rome* in 1947.

Mr. Haieff's *Divertimento* was introduced at these concerts under the direction of Richard Burgin on November 1, 1946. His Piano Concerto had its first concert performance in Boston, October 31, 1952, when Leo Smit was the soloist. It had the New York Music Critics' Award for 1952. In addition to these works, Mr. Haieff has composed a Violin Concerto (1948) and the ballets, *Princess Zoudilda and her Entourage* (1946), and a *Ballet in E.* He composed his First Symphony in 1942.

The Second Symphony had its first performance at the Boston Symphony concerts on April 11, 1958 and was repeated on the following November 28–29. This Symphony was recorded on tape at its first performance as a part of the Recording Guarantee Project of the American International Music Fund, and was subsequently chosen, together with Blackwood's Symphony, as one of the two foremost new works of the season. The two symphonies were consequently recorded commercially (on one disc) by the RCA Victor Company.

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ENTR'ACTE

LISZT AND THE "ETERNAL FEMININE"

(Sunday, October 22 marked the 150th anniversary of the birth of Franz Liszt.)

GOETHE'S famous line *"Das Ewig-Weibliche zieht uns hinan,"* the apotheosis which, sung by a men's chorus, floats heavenward to close Liszt's *Faust* Symphony, is interesting as applied to the composer himself. The record of Liszt's life shows hardly a moment when he was not under some dominant feminine influence, in various degrees inspiring, so far as his music was concerned. All women, in their turn, were hypnotized by him. Even when he had well passed the prime of youth and definitely lost his good looks, as the photographs show, women of many sorts still fell under his spell. Some of these were momentary infatuations, but they should be mentioned to show the range of female susceptibility. If some of the ladies made fools of themselves, he protested mildly, but felt complimented. Even when he was fifty-eight, and had flowing white locks, a wild creature from the Ukraine, Olga Janina, threw herself at his head and was not repulsed, except where appearances counseled caution. There was the

affair with Marie Duplessis (the original of *La Dame aux camélias*) in 1844 and with Lola Montez in 1850, besides other adventures less publicly known. Here the *"Ewig-Weibliche"* could be said to have drawn the artist in another direction than "onward."

Other of Liszt's associations with women were of a nobler sort, and were closely involved with the development of his character, the direction of his artistic aims and efforts, the needed stabilization of his contradictory impulses. The Countess Marie d'Agoult who lived with him in the years of his young manhood, and the Princess Carolyne von Wittgenstein who lived with him in his steadier maturity, were in their turn vitally important to him in these respects. It can be said of the Countess that with their union romantic love, as idealized in that period, reached its most intense flame. She did her best to lead him into the higher aspirations of a composer. She failed at last because she could not hold him from drifting into the more alluring ways of the wandering, the all-conquering, the glamorous, the money-gathering virtuoso. The Princess Carolyne brought him what Marie could not — a settled domesticity, an imposed regimen for creative effort. She led him deeply into the Church. He became her captive artist. The protestations of love in his letters read like avowals prompted by a sense of duty. Her claim that she made a composer out of him is only a part truth. She was never inspiring. She had none of Marie's personal charm, or intelligence, or real musical perception. When Liszt left Marie and took up his abode at Weimar, he was mostly a potential composer. The Princess, following him there, surrounded him with the conditions for fulfillment.

Liszt met the Comtesse Marie d'Agoult in Paris in 1833, and there developed the sort of *grande passion* possible only in that Romantic era. Her early *mariage de convenance* precluded their legal union. They eloped in 1835 to Switzerland. Both had freely committed themselves to what they regarded as a permanent alliance. When the Countess, a blooded aristocrat, thus cast her lot with a common musician, she deliberately forfeited everything that her title and position stood for. The frowns of her class deterred Marie not in the least. She had no use for their attitude toward all musicians as mere hirelings who could be applauded at a soirée, but where then promptly ignored and dismissed. She had no regard whatever for the inanities of the *haut monde.* Born and raised in it, she retained her fine breeding and allied herself with the intelligentsia of Paris. Her heart and her superior wit were devoted to the burning cause of republicanism in the regime of Louis Philippe; her sense of social injustice was stirred by the grim spectacle of poverty in Paris, although she could hardly have come closer to its victims than glimpses from her carriage afforded. She was a free-thinker on many subjects, and later under the *nom de plume* of "Daniel Stern" became a distinguished writer.

To Liszt, the alliance with the Countess was less of a hazard. He had no special position to forfeit* and needed only the courage to become a partner in their joint act of social defiance. He was drawn by her beauty (she had youth and beauty at thirty), her bold liberalism, which he shared, the stimulation of her interest in art and letters; also, it must be admitted, her title.

Marie, burning her bridges, giving herself entirely to Franz, expressly hoped to encourage and guide him in the direction of the highest realization of his art — to original composition. During their honeymoon on Lake Wallenstadt in the Swiss mountains they were blissful in having shut out the world. They spent hours reading together (then and later) Goethe, Dante, Shakespeare, Sainte Beuve (in the original languages). He composed his first work — *Le Lac de Wallenstadt,* to be included in the *Années de pèlerinage.*

One morning in late August, Marie looked out of their window to behold a light covering of snow on the distant mountain peaks, and she realized that their honeymoon was over — their time of complete isolation could not last forever. They settled in Geneva, and there came to their door visitors, invitations, pupils, bids for Liszt's talent. Before long, Liszt had slipped back into the agreeable life of the much-sought virtuoso, highly content with the sweet taste of idolatry and the attendant boon of handsome earnings. She was often left alone while he travelled. His letters showed that he was exulting in his acceptance by the very class, with its titles and wealth, that she had abandoned without hesitation or regret. She was the stronger character of the two, and although to love is to overlook, she was too forthright to conceal her awareness of his weaknesses, his nervous excitability, his addiction to stimulants, his vanities which could take any amount of flattery by those who would flatter, and was secretly injured by those who would not.

This continued for three years through which Marie found herself with or without her lover in Geneva, Paris, Nohant (with George Sand), Milan, Venice, Florence. Their first child, Blandine, was born in Geneva, December 18, 1835 (seven months after their flight from Paris); Cosima was born at Lake Como (hence her name) on Christmas Day, 1837; Daniel, in Rome, in the spring of 1839. Their three fair children were a new bond between them, but a bond that would have been stronger if they had not been compelled to leave them mostly in the care of nurses. Their love and their determination to make their love the pledge of their highest achievement was still the strongest bond.

The first crisis came when in 1838, leaving her in Venice, he went to Vienna to give some benefit concerts and stayed for many weeks, enraptured by the success of his return to that city while she sat in her

* And yet it is reported that his lack of audiences in England was due to a scandalized public opinion.

bedroom, a self-pitying invalid. When a letter came on a monogrammed note paper, indicating a lady's boudoir, she tore it up without breaking the seal. After later infidelities she protested to him: "I am willing to be known as Liszt's mistress, but not as one of his mistresses."

What he had announced as a few days' absence extended into weeks. His letters were filled with his own doings. He seemed to have forgotten that Marie was ill, and when she wrote of her state of nervous depression, he urged her to join him in Vienna. She answered: "You ask me to join you; there are two hundred leagues between here and Vienna. I move with difficulty from my bed to my armchair. . . . Franz, is it really you who are abandoning me in this way?"

He answered that he was coming, but eight days more passed without him.

"I am at the Piazza San Marco. The message comes that he has arrived at the hotel. I run, I fly. I throw myself into his arms. 'Pray God that I can continue to love you as I have loved you.' "

Franz was full of repentance. He protested that the money, which was pouring in, would be needed to support their child, Blandine, to support his mother in Paris. Marie should not be left to languish alone. She should return to her legitimate daughter, Claire, in Paris, to her family and old friends. She should develop her ability to write and make a career. If she could find consolation in the company of another man — he would not protest.

Marie wanted no other man nor could she retrace her life. "My family — do I still have one? My daughter, would she know me? My one talent has been my love, the desire to make you happy." This with tears. Did he understand? "He had understood better before."

After they had started to drift apart in 1839, the letters continued. Marie never remarried, or formed another alliance. His declarations of undying love became infrequent; she found it hard to distinguish between sincerity and auto-intoxication. Her love for Liszt was never extinguished. It must have galled her that only after their separation did he become what she had tried to make him — a composer in the larger forms who would write a vast symphony on *The Divine Comedy,* or on Goethe's *Faust,* both of which they had read together and discussed with a sort of dedication.

After years of wide touring, during which he hardly saw Marie except in the summer seasons, their meetings ceased. Liszt at last found a home base for intensive study and application toward the higher musical forms. In 1848 he was received by the Grand Duke Carl Friedrich in the Court at Weimar where he became *Kapellmeister.* In that position he could gain orchestral experience, fulfill his intention of composing great orchestral works, and give up his public piano recitals altogether. In the year previous he had met the Princess Carolyne von Sayn-Witt-

genstein, and romance bloomed once more, but this time with little evidence of ardor. The impulse seems to have been mostly proprietary on her part, gentlemanly and submissive on his. The Princess was younger than Liszt, but no beauty. In later years she would have been called a "bluestocking." She followed him to Weimar, and, after running counter to a good deal of frigidity at Court, openly lived with him, as the Countess had done. This alliance lasted longer – it did not begin to dissolve until 1860. The illegality in each case was circumstantial. Carolyne was in Marie's predicament of an early, loveless marriage. Both had been married as young girls to what their parents considered suitable husbands, according to the custom of the times, only to find their husbands in every respect unsuitable. The lover Liszt would probably have become the husband in either case had it been possible, for he was strictly gallant in such matters. When finally, in 1864, Carolyne's husband died, Liszt would dutifully have gone to the altar if she had brought up the subject. By that time their youth had passed, Liszt had been relieved of her domination and had grown to value his bachelorhood. Since she had striven for years (and in vain) to obtain a divorce from Rome, it is to her credit if she refrained from imposing upon his correctitude by mentioning matrimony when it had become possible.

The effect of these two women upon Liszt as the inspiring companion of a composer could hardly have been more different. Marie's principal aim in abandoning her family and friends for a pianist was undoubtedly to bring out the best in a very talented and very uncertain young man, torn by warring impulses of religious asceticism and fleshly delights, of self-abnegating idealism on the one hand and on the other the seductive lure of bewitching his audiences, this too easy success mingled with disgust at the emptiness of the effort. She could fill him with self-reproach but not prevent recurrences.

Carolyne, on the contrary, could boast that she held him to a steady, domestic life where he would (and did) compose something more important than potpourris on current operas. He wrote all his orchestral music and such fine works as the Piano Sonata and other superior piano pieces under her strict eye. While Carolyne is given due credit, it must be noted that Liszt had found himself a niche favorable for composing before she took control. Yet Carolyne steadied him as Marie never could. Liszt always needed steadying, and he needed a woman to do it as did no other composer on record.

The mixture of exalted idealism and empty show in his music, of fine sincerity and mere posturing, directly reflects the man. Her principal hold upon him was through religion, for she was a fanatic of the Roman faith, and he had been drawn to the Church even from childhood. She combated his addiction to cognac and strong cigars which he took to quiet his nerves (although she too smoked cigars). She reproached his "indolence" and all but locked him in his study until a score was begun and completed. This routine of goading sounds uncomfortable, to say the least, and the wonder is that Liszt apparently accepted it in good part. His complacency could mean only that he realized the need for such control, that he was grateful to her for sacri-

ficing herself, hazarding her fortune, putting herself into a position of social ostracism at Weimar for his sake. He must also have had a real fondness for her, a sentiment by no means shared by most of his friends. Ernest Newman quotes their remarks in letters and adds: "The Princess's perfumed religiosity, her passion for crude effect, her mountebankery of thought and tumidity of expression, all left their mark upon him, and led to the exaggerations of certain elements in him which, under a different influence, he might have purged himself."

If this is an overstatement, it is characteristic of Newman's book *The Man Liszt* which is in large part a denigration of the Princess, and a restitution of her predecessor, the Countess, whom the early biographers of Liszt had grossly slighted and misrepresented. The culprit for this was the Princess herself who, directly after the death of the Countess, engaged a quasi literary friend, Lina Ramann, to write the first life of Liszt, to depict him as the victim of a scheming seductress. There was no love lost between these two ladies, who incidentally never met. Marie had more cause for resentment. Carolyne had summarily removed Marie's three children by Liszt from under her nose in Paris and later planted the girls in Berlin, while their mother remained helpless, having no legal status. This callous step brought to a sudden end the visits of the children to their mother in her beautiful establishment on the Champs-Elysées in Paris. These visits had been a delight to Blandine and Cosima, who had become eager Parisian demoiselles, and to Daniel, who had been placed in a *lycée*.

Marie was too human not to be deeply piqued by the treatment she had from Liszt under the baleful interference of the Princess. There was undeniable pique in her novel *Nélida,* which came out in 1848 and was republished by her in 1860. It was a thinly veiled presentation of the situation at Weimar. She depicted a painter (a transparent substitution) engaged to execute a great mural at "W—," helpless as he faced the expanse of blank wall to fulfill the assignment. This sort of fictionalized personal scandal was then customary and had been practiced by George Sand and her colleagues. Liszt spoke of the book with an air of patient toleration, but it wounded his pride. It put an end to any vestiges of friendly sentiment toward her. Carolyne was openly and coldly hostile. She had her revenge by besmearing Marie's name after her death with what purported to be a factual biography of Liszt. Marie, however, had a posthumous last word, for her memoires and her correspondence with Liszt were at length published, setting the record straight item by item.

Marie never quite lost her affection for Liszt. When the two met by appointment in Paris, in June, 1861, to speak of the future of their children, and when Liszt's conversation dwelt upon the ghosts of their past, her eyes filled with tears. "I kissed her forehead for the first time in long years," Liszt wrote to the Princess, "and said to her: 'Come, Marie, let me speak to you in the language of the peasants: May God bless you! Wish me no evil!' For a moment she could not reply, but her tears flowed faster than before."

J. N. B.

SYMPHONY IN C MINOR, No. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

IT is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him in an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that when he came forth with one he would be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for growth in character, artistic vision, craft. These fourteen years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training and immerse himself entirely in the orchestral medium. The Haydn

Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicates that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it and compose the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven — its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

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Brahms first yielded the manuscript of his Symphony to Otto Dessoff in Carlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause.

"A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Carlsruhe very likely felt honored by the distinction conferred upon them – and were in equal degree puzzled by the Symphony itself.

Brahms himself conducted the Symphony in Mannheim a few days later, and shortly afterwards in Munich, Vienna, Leipzig and Breslau. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. In Leipzig a group of resident adherents and such loyal visitors from elsewhere as Frau Schumann, Joachim, and Stockhausen gave weight to the occasion, established at a general rehearsal, and sealed by a post-concert banquet. In Vienna the work got, on the whole, good notices. In Munich considerable hostility was to be expected, for Munich had become a Wagnerian redoubt. Kalbeck hazards that the applause was "an expression of relief" when it had at last ended. The Symphony reached England where it was heard in Cambridge on March 8, under Joachim; London on April 16.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8, 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying" Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony with other works of the composer in the Boston Symphony Orchestra's first year.

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

The remaining concerts in the Wednesday evening series in Carnegie Hall will be as follows:

December 13	ERNEST ANSERMET, *Conductor*
January 24	CHARLES MUNCH, *Conductor* ERICA MORINI, *Violin*
February 21	CHARLES MUNCH, *Conductor* JEANNE MARIE DARRÉ, *Piano*
April 4	CHARLES MUNCH, *Conductor*

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December 16	ERNEST ANSERMET, *Conductor*
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COPLAND . . . . . Quiet City, for Strings, Trumpet and English Horn

Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER

DEBUSSY . . . . . *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Fragrance of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

TCHAIKOVSKY . . . . *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING ORCHESTRA

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

Composed as an orchestral piece in the autumn of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

"IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to the late Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I

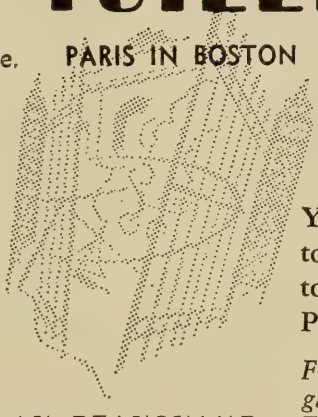
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am behind; I am working like a laborer – and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* – the generic theme of the work – which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

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ENTR'ACTE

WHITHER CONTEMPORARY MUSIC?

"Serious music is a dead art."

— Henry Pleasants

"The ideal conditions for the emergence of a very great composer — greater perhaps than the most towering geniuses of the past — do exist."

— André Hodeir

Two books on contemporary music have appeared in England recently and have caused a considerable amount of critical discussion. They are — *Since Debussy: A Contemporary View of Music* by André Hodeir, and *Death of a Music* by Henry Pleasants. The latter book appeared in the United States in 1955 under the title, *The Agony of Modern Music.* When we recall the short but vivid life of the book in this country, the critical storm it aroused while its fame lasted, it is interesting to read similar criticisms now in the English press. The book by Hodeir has just been published in translation from the French both in England and in the United States (Grove Press). The two books, appearing simultaneously in England, have been jointly reviewed with amusing results, since the authors could hardly be more completely at odds. If one of them has found the truth, modern music is either a dead duck or the hope of the world.

Mr. Pleasants is a cynical debunker, Mr. Hodeir an ardent crusader. Mr. Pleasants finds that the composers of today are intellectualizing in a vacuum, having almost completely lost touch with any audience. What applause they get is mostly from cultural snobs who want to appear to be up to the moment. Laboring his thesis, he talks himself into a *cul-de-sac* and is pushed into the conclusion that the only music being written as an active part of our world is that on the jazz level. Incidentally, Mr. Hodeir is a practicing expert on jazz, and has written about it for the magazine *Jazz-hot.*

What Mr. Pleasants dismisses *in toto* with one sweeping gesture at book length is precisely what Mr. Hodeir expounds in detail as anything but a lost cause — the ingredients for a new and significant art, a true product of our musical world. Few readers would go along completely with either author — the first is an irresponsible generalizer, and the second a special pleader. Mr. Hodeir, however, is more specific, more honestly informative. He reviews the innovations in musical method in our century by examining the work of eight composers since Debussy — Stravinsky, Schönberg, Berg, Webern, Bartók, Messiaen,

Boulez, Barraqué. These he considers the outstanding figures of the avant-garde. There thus appears a logic, a continuity of radicalism through the years.

The whole modern trend begins with Debussy, "the composer who destroyed rhetoric, invented the contemporary approach to form, and re-instated the power of pure sound, sound *per se*. . . . It is generally agreed, of course, that the first notes of the *Prelude to the Afternoon of a Faun* brought about a far-reaching upheaval in musical sensibility, and marked the beginning of modern music." Debussy, the pioneer, sounded the death-knell of traditional classic form by establishing a new "morphology." This term, first applied to music by Pierre Boulez, here signifies the color texture, the "sonorous image," as the principal unit of structure. According to Hodeir, two composers before Debussy, Bach and Beethoven, are to be taken as patterns by a modernist – not for the musical vocabulary which was of their time, but for their intensive application of musical logic. Bach's "equal temperament" found its superb conclusion in *The Art of the Fugue.* Beethoven's constructive zeal resulted in the final quartets, or such a milestone as the fugal last movement of the *Hammerklavier* Sonata.

Mr. Hodeir, examining the works of the eight men with an eye to their innovations, traverses the beginnings of twelve-tonalism, the advance and modifications of serialism, rhythmic irregularity and complexity, melodic and thematic fragmentation, the entrance of Hodeir's own circle into the novel and expansive field of electronics, with all that can be put into a score by tape-recording, splicing and stereophonic spacing. Many will go along under Mr. Hodeir's banner only as far as their fondness for a cherished past and the extent of their faith in experimentation will allow them. The listener may not go as far as the composer, whose music must live as of now, or die still-born. Yet many readers, even if only bystanders in the strange doings of our mechanized century, will find in this a sort of adventure story pointing perhaps, who knows, to a glorious outcome.

As Mr. Hodeir takes us from each composer to the next, a special intent on his part becomes clear. He is of the school of Messiaen and Leibowitz, which is now the Parisian forefront. He is a staunch defender of that bold explorer, Pierre Boulez. But the climax of the book, to which all else proves to have led, is the appearance of a still younger composer in the same circle. This composer he presents as in the process of taking music out of the laboratory and making of it a true and living art. Jean Barraqué, for such is his name, is thirty-three, actually only three years younger than Boulez. A photograph reproduced in the book seems to show a studious and unassertive young man behind thick lenses. M. Barraqué is still at the stage of finding himself. He has so far written very little that he is willing to show, and that

little quite unknown outside of Paris, except for "three recorded scores," presumably unavailable. Mr. Hodeir describes, almost with awe, what he calls a "life work" in the making. It is a setting of Hermann Broch's *La Mort de Virgile.* "It is intended to assume vast dimensions, should in fact be much longer than *The Saint Matthew Passion* and *Parsifal* combined." It is to assemble great forces, including "several full orchestras, as well as 'music for tape' and stereophonic sound." The greater part is still unwritten. "At least," remarks Wilfred Mellers, the English critic, "that lets us out; since judgment is impossible, we can kneel and worship." His principal completed work is *Séquence* for voice and a group of instruments to a text translated into French from Nietzsche. Mr. Hodeir describes it in detail and writes of it as "one of those rare works in the history of music that quivers with an intense life of its own from start to finish." When he calls it a "masterwork, probably the greatest piece of music written in Europe since Debussy's last period," he is either making a momentous revelation or putting himself, as well as his Messiah, out on a limb.

As we look back at the previous chapters, it becomes apparent that Mr. Hodeir has considered each of his first seven composers chiefly for

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Ernest Ansermet will be the Guest Conductor at the next pair of concerts of the Boston Symphony Orchestra in Carnegie Hall. The programs follow:

WEDNESDAY, DECEMBER 13, *at* 8:30 P.M.

BACH ..... Suite No. 2, in B minor, for Flute and Strings
Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY ..... Symphony in Three Movements

DEBUSSY ..... "Prélude à l'Après-midi d'un Faune"

MOUSSORGSKY ..... "Pictures at an Exhibition"

SATURDAY, DECEMBER 16, *at* 2:15 P.M.

BRAHMS ..... Symphony No. 2

MARTIN ..... Etudes for String Orchestra

FALLA ..... Suite from the Ballet "El Sombrero de Tres Picos"

what they have contributed to the general advance in musical method, and so prepared the way for Barraqué. He waves aside as not to his purpose the music of these and other composers which may have more worth but fails to stake out new ground. Stravinsky, he declares, reached his peak with the rhythmic contributions in *Le Sacre du printemps* and *Les Noces,* and then went into a "decline and fall." He was a "Great Dilettante — the stylist in him has devoured the artist." Schönberg felt his way toward the use of the tone-row, but never reached fulfillment. "Like Moses, he may have shown the way to the Promised Land, but was never allowed to enter it himself." Webern, a looming figure in the serial path, nevertheless pursued that logic to a rather "rigid" and "constricted" end. Berg was a fine artist but a "post-romantic" at heart. Bartók, "despite his modernity" was a racialist who "remains a composer of the past." Messiaen has been valuable as a ground breaker in rhythmic possibilities, but has proved a "failure as a composer." Boulez has opened up manifold new possibilities. "He may be regarded as the archetypical artist of our experimental century," but he has not reached "the level of musical poetics," which is to say that he has not so far coordinated his findings into music of true worth. Boulez's colleague finally ranks this composer "as one of the greatest precursory figures in Western art and thought, one of those men without whom things would not be what they are."

Mr. Barraqué thus faces a huge paraphernalia of possibilities asking for just such a coordination. He has at his disposal a new musical vocabulary from which to make a moving and engrossing language. He has a vast assemblage of materials to draw upon as he sees fit — serial intervals, "irrational" rhythms, the element of chance or improvisation, the strange sounds that electronic tapes can produce. To play with these tonal toys is an easy thing for any trained technical expert. "Many of these people," writes Mr. Hodeir, "use the twelve-tone row in particular as a blind man uses his cane. It has thus become possible to be hailed as a great composer in the twentieth century without even having a sense of pitch." To compose not only in the literal but in the highest sense of the word is another story. As Van Wyck Brooks might put it — the "Finders" have been at work; it is time for the "Makers" to step in. And Boulez, closer to the picture, writes: "There is no true creation except as the unforseeable becomes necessity."

J. N. B.

SYMPHONY NO. 6, IN B MINOR, *"PATHÉTIQUE," Op. 74*

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The instrumentation consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all – let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In order words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy – the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the Symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm

which is the outward sign of an inward impulse. There is a deeper motivation to the Symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

• •

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the Symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can

express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, Adagio, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an Allegro non troppo as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an Andante episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending pizzicato scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an Allegro con grazia in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the Symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

• •

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the Symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his Symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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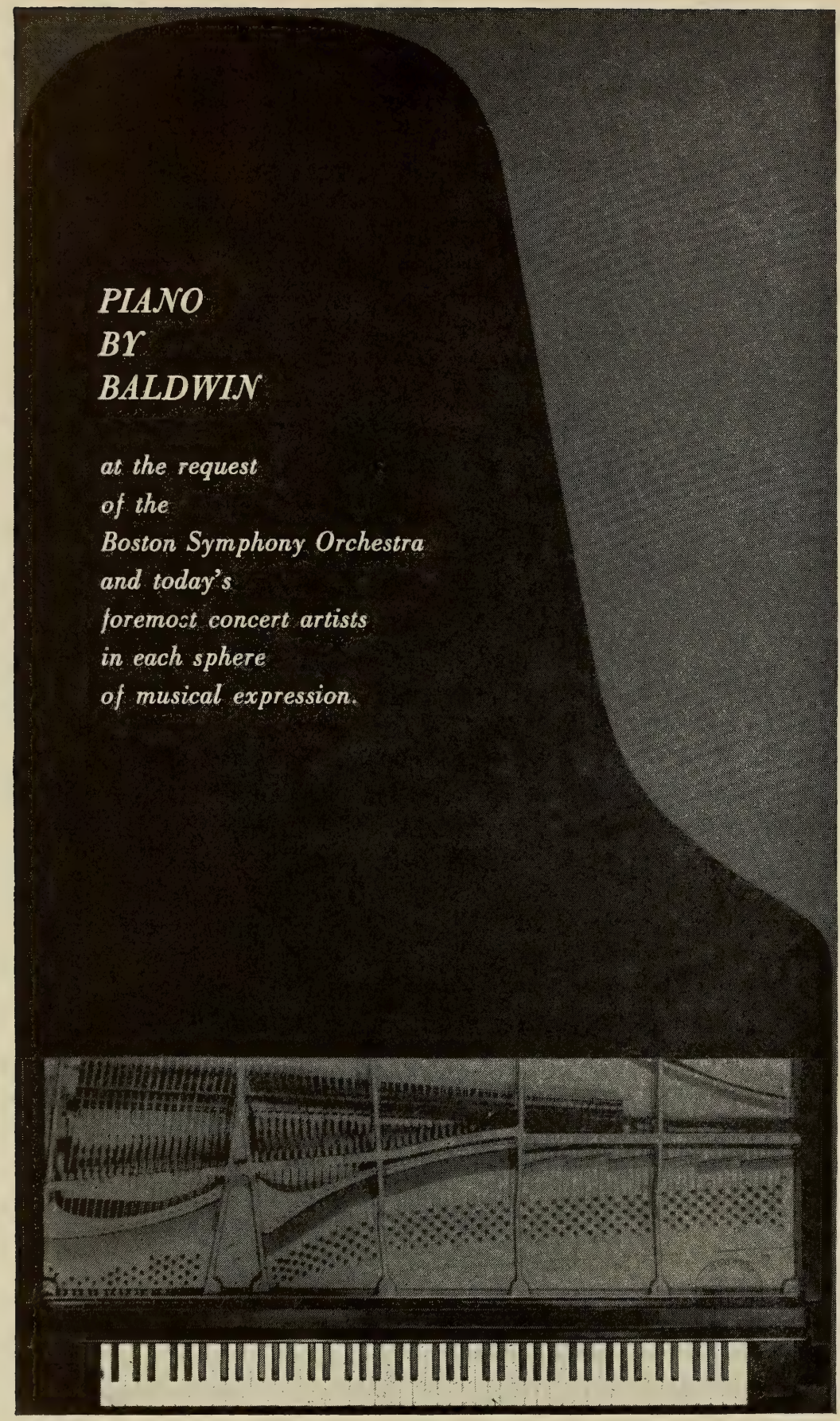
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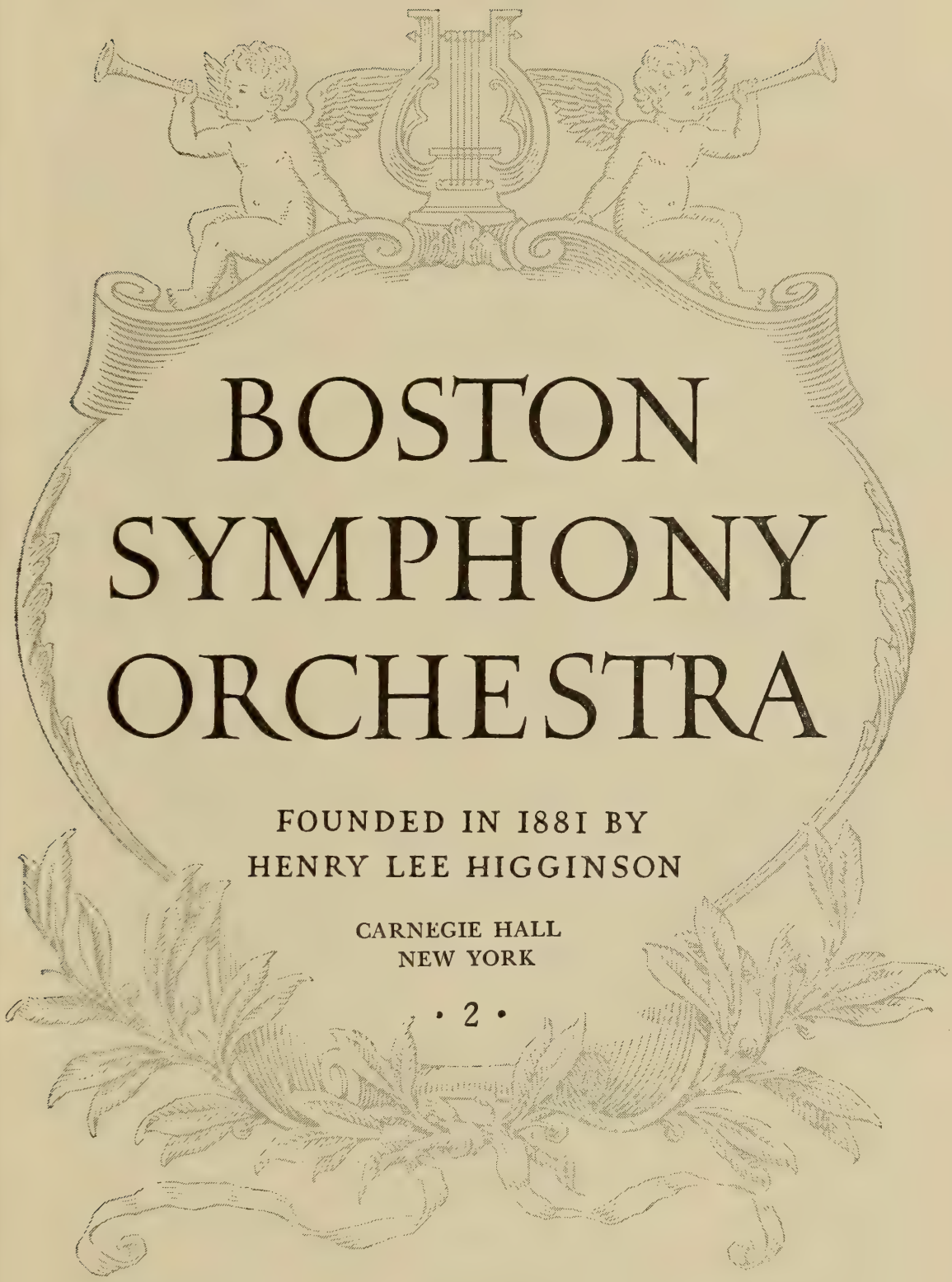
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with historical and descriptive notes by

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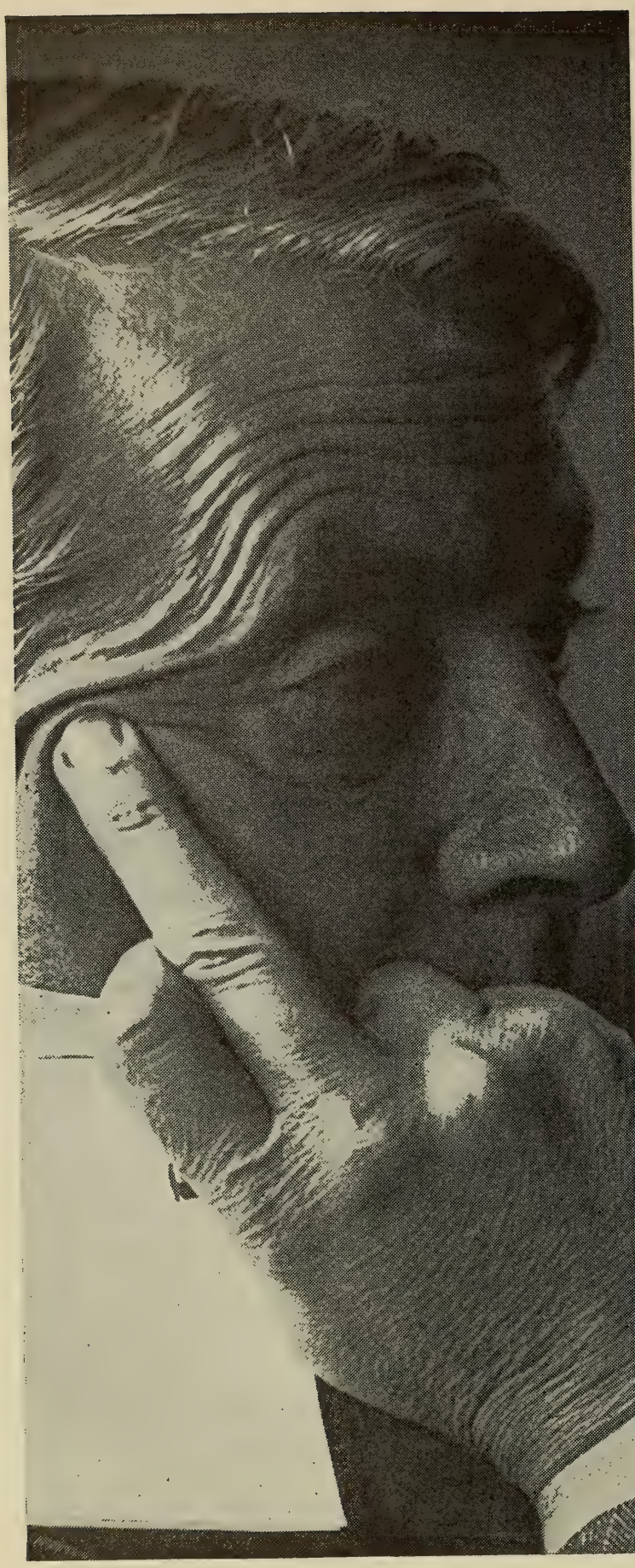
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ERNEST ANSERMET, *Guest Conductor*

BACH . . . . . Suite No. 2, in B minor, for Flute and Strings

I. Overture
II. Rondeau
III. Sarabande
IV. Bourrées I and II
V. Polonaise and Double
VI. Menuett
VII. Badinerie

Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY . . . . . Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DEBUSSY . . . . . "Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

MOUSSORGSKY . . . . . "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade – Gnomus – Promenade – Il vecchio castello – Tuileries – Bydlo – Promenade – Ballet of Chicks in Their Shells – Samuel Goldenburg and Schmuyle – Limoges: The Marketplace – Catacombs (Con mortuis in lingua mortua) – The Hut on Fowls' Legs – The Great Gate of Kiev.

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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite was first performed by the Boston Symphony Orchestra (the continuo edited by Robert Franz) February 13, 1886.

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the *Inventions.* Composing the six concertos for the Markgraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's own title upon the score was *"H moll Ouverture al flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or transverse-flute, to distinguish it from the *flûte à bec* which survives as the recorder. The bass is marked *"continuo."*

• •

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lulli was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes. In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal

musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer. (The first suite ends with two *"passepieds,"* the third with a *gigue,* the fourth with a vivo entitled *"Rejouissance."*)

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SYMPHONY IN THREE MOVEMENTS

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946. Richard Burgin conducted it on February 13–14, 1948.

The instrumentation includes: 2 flutes and piccolo, 2 oboes, 2 clarinets and a bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, piano, harp and strings.

IT IS hardly to be expected that Stravinsky at any time of his life would turn to the symphonic style in its truly classical sense. The symphony which he wrote in 1907 and dedicated to his teacher, Rimsky-Korsakov, was a student exercise. In the *Symphonies for Wind Instruments* and the *Symphony of Psalms* he used the word as a mere convenience, in its noncommittal root sense of a combination of tones. His Symphony in C major of 1940 could be called a momentary dalliance with the classical form in which the composer gave as usual free scope to his individual fantasy.

The *Symphony in Three Movements* has still fewer road signs of symphonic tradition. In the general construction of the first movement there are vague approximations of sonata form, "development," if Stravinsky's personal way of manipulation can be so-called, and recapitulation. The "slow movement" has something similar to the song

form of middle section and return. The finale has a series of sections that might be called variations, a brief fugato in Stravinskyan counterpoint, and a close suggesting a coda. Ingolf Dahl, Stravinsky's close friend who was entrusted by him to provide an analysis for the first performance in New York, calls this symphony "the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque."

Mr. Stravinsky, asked on the occasion of the New York first performance which he was to conduct to make some remark about his new symphony, wrote as one who is pressed for an explanation and is willing to oblige but who has actually nothing helpful to say: "This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

Mr. Dahl adds, in the same program: "One day it will be universally recognized that the white house in the Hollywood hills, in which this Symphony was written and which was regarded by some as an ivory tower, was just as close to the core of a world at war as the place where Picasso painted 'Guernica.' "

Roman Vlad, discussing this symphony in his recent book on Stravinsky (Oxford Press, 1960), finds its far more symphonic than does Dahl. He points out that "it follows quite strictly the pattern of the classical sonata movement as found in the first Allegro of Beethoven's Fifth Symphony. The second movement, Andante, is in the form of a da capo aria which is linked to the Finale, con moto, by a short interlude." He further remarks that "It was originally conceived as a symphonic work with the piano as solo instrument. Its structure as it was produced shows traces of this; in passage after passage of the first movement the piano part is all important. In the second movement, the *concertante* part is taken over by the harp, while the final movement, 'con moto,' is

filled out for piano and harp. Thematic exposition and symphonic development technique as used in the Symphony in C are used here also to achieve a musical texture of great density."

"Density" seems a strange word to apply to this score, in view of the delicate and spare orchestration of the second movement, in which the harp, replacing the piano part, makes its point crisply and clearly throughout. The first movement, too, is lightly scored, with its constant flow of bass chords and its animation of rhythmic punctuation. The last movement, which follows without break, is more brilliantly treated, but maintains the foregoing basic style.

Mr. Vlad, intent upon establishing some symphonic relationship, points out the motto of the opening chords, F - A-flat - F, which, alternating with F - A - F, he considers "extremely significant borrowing, although Stravinsky uses it only for more or less structural purposes." The "borrowing" is a reference to the motto F - A - F of Brahms' Third Symphony, although this analyst makes no attempt to find any other point in common between the two symphonies and their composers. Symphonic resemblances in this work are hardly more than skeletal. What counts is the covering flesh, the textural substance, for there lies the particular piquant animation which makes it a living organism. A succession of stylistic reminiscences, pointed out by Alexander Tansman and easily noted, are eloquent evidence that here Stravinsky is operating in his own ebullient vein, unhampered by any titular mask he may assume for the moment. Mr. Tansman finds in it: "the eruptiveness and the breathtaking pulsation of certain fragments of *The Rite of Spring,* the active rhythmic movement of *Petrouchka* and *Les Noces,* the constant charm of the melodic spontaneity of the *Jeux de Cartes,* the lightness and animation of the *Octet* or the *Capriccio,* the astonishing plasticity of the timbres for which the utilization in concertino of diverse groups originates in *L'Histoire du Soldat,* the moving tension of the *Symphony of Psalms,* the peaceful serenity of the *Apollon-Musagète* . . . and finally the discursive virulence of the *Concerto for Two Pianos.*"*

Stravinsky's answer to Robert Craft's question in *Conversations with Igor Stravinsky* — "What music delights you most today?" would indicate that this composer can drink deeply from the past without undue assimilation — "Stravinsky replied that he likes to play the English virginalists, Couperin in the Brahms-Chrysander edition, Bach, the Italian madrigals, Schütz, Ockeghem, Obrecht, and Haydn; that when he is composing, 'to put myself in motion . . . Beethoven quartets, sonatas, and especially symphonies like the Second, Fourth and Eighth, are sometimes wholly fresh and delightful to me.' "

---

* Tansman: *Igor Stravinsky,* 1949.

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"PRELUDE TO THE AFTERNOON OF A FAUN
(After the Eclogue of Stéphane Mallarmé)"

By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The instrumentation is as follows: 3 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers."

The poem opens:

Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Aimai-je un rêve?

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility

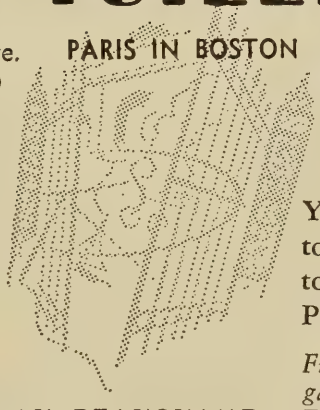
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gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible *L'Après-Midi d'un Faune;* and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

The poem ends in a nostalgic haze:

Non, mais l'âme
De paroles vacante et ce corps alourdi
Tard succombent au fier silence de midi:
Sans plus il faut dormir en l'oubli du blasphême,
Sur le sable altéré gisant et comme j'aime
Ouvrir ma bouche à l'astre efficace des vins!
Couple, adieu; je vais voir l'ombre que tu devins.

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839; died in St. Petersburg, March 28, 1881

Arranged for Orchestra *by* MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed December 24, 26, 1959, when Richard Burgin conducted.

The instrumentation consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work which immediately followed his death. It is characteristic of this composer, here as in his songs or operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.†

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive."

---

* Tousmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence.*

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

Il Vecchio Castello. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierskie Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits

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of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenburg and Schmuyle. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

Limoges. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just

acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

Catacombs. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

The Hut on Fowls' Legs. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Great Gate at Kiev. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1886." The archway rests on granite pillars, three-quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

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"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast

pigeons in the story – I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

The year 1874 was an important one in Moussorgsky's life. On August 2, his *Boris Godunov* was performed after a series of rejections and revisions. In that year he worked upon *Khovantchina,* and started upon still another opera, *The Sorotchintsi Fair* on the text of Gogol. "A comic opera," he wrote to a friend, "will mean the husbanding of my creative powers." But when he died, seven years later, he had finished neither. The song cycle *Sunless* he composed in the spring. In June, after the excitement over the *Boris* production had died down, he turned to a project inspired by a commemorative exhibition in the January previous of the paintings and drawings of his friend Victor Hartmann. The piano suite, *Pictures at an Exhibition,* he called in his later biographical sketch a "relaxation" from his operatic labors. He evidently took delight in the little descriptive pieces.

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work – was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his music was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Moussorgsky's suite has aroused curiosity about the friend he remembered with so much affection, and the drawings which he has seemed so clearly to delineate in tone. But little is known of Hartmann, and in the passage of years (during many of which the suite itself lay unnoticed) most of his drawings have been scattered or lost.

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SEVENTY-SIXTH SEASON IN NEW YORK

Second Afternoon Concert

SATURDAY, DECEMBER 16, *at* 2:15 *o'clock*

Program

ERNEST ANSERMET, *Guest Conductor*

BRAHMS . . . . . *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

INTERMISSION

MARTIN . . . . . Etudes for String Orchestra

Overture
Etude I — for the sequence of features
Etude II — for pizzicato
Etude III — for expression and "sostenuto"
Etude IV — for fugal play, or "each person or thing in its place"
(First performance in New York City)

FALLA . . . . . Suite from the Ballet "El Sombrero de Tres Picos"

Introduction and Dance — The Neighbors —
Dance of the Miller — Final Dance

Music of these programs is available at the Music Library, 58th Street Branch, the New York Public Library.

BALDWIN PIANO *RCA VICTOR RECORDS

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the Boston Symphony Orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in

November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is – bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved – the most enduringly popular of all.

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ENTR'ACTE

ANSERMET AND THE MODERNS

(Reprinted from High Fidelity Magazine, *March, 1959)*

By EDWARD LOCKSPEISER

The Swiss are famous for independent thinking.
Once Ansermet championed the avant-garde.
Now he thinks they had better watch their steps.

THE home in Geneva of Ernest Ansermet, the earliest champion of the art of Igor Stravinsky and now a prominent dialectitian of the contemporary musical scene, is appropriately situated between the Russian Orthodox Church – its gilded onion domes gleaming through the mountain mists – and the Boulevard des Philosophes.

The Picasso drawing on the wall, seen as one enters, magnifies the younger Ansermet's otherworldly look and turns the triangular-shaped head into an elongated Spanish primitive. This was the impetuous conductor from the Golden Era of the Diaghilev Ballet, whose enormous black beard, square-cut as it was then, gave the Protestant musician-philosopher from Vevey an almost apostolic stature. "Is he going to walk on the waves?" whispered a little boy once in those days, at the sight of the revolutionary musician preparing to take a dip at an English seaside resort.

Today the fighting logic which the seventy-five-year-old conductor has brought over a period of half a century to the cause of a new music is alive still, but on another plane. The remote look still peers from under the half-closed eyelids — remoter now than ever, perhaps, for in the maturity of his years Ansermet has embarked upon a literary and philosophical quest that he believes will lead to a definition of the timeless musical phenomenon. To interview such a man is an irresistible temptation, despite the likelihood that much of what he says may prove incomprehensible.

Knowing that this perspicacious figure among the conductors of our time is also a distinguished mathematician, I had decided to broach the confused state of our musical affairs first of all on the technical plane. What were the rival claims of orthodox tonality and of any system that made a bid to replace tonality? His answer, calculated to expose a degree of sham that hides behind the breakup of traditional techniques, was merciless in condemnation. In the specialized language of æsthetics which he habitually uses plus, of course, the technical terms of the musical craft, he propounded that the musical phenomenon (*l'événement sonore*), regardless of the historical period in which it is encountered, is and must always be in the form of melody (*une trajectoire*) pivoted to the all-powerful attraction of the dominant.

As far back as 1909 he had insisted that the music of Debussy, which had thrown the musical world into a state of consternation by an apparent undermining of the system of tonality, had as its salient merit a strict adhesion to a tonal center. "I know of no musician since Beethoven," he wrote at that time, astonishing many, "whose work is inspired by such a sense of tonal unity."

This I felt to be a debatable point, but I had not made the journey to Geneva to interpolate irrelevancies. I soon became aware that to a mind that sees music and mathematics united — as the Romantic thinkers of the nineteenth century saw them united in the service of the twin ideals of the Beautiful and the True — with music as "the mysterious counting of the numbers" in Leibnitz's definition — to such a mind, the disintegration of tonality in Schoenberg and his followers and the subsequent abuse, in the music of our time, of the physical laws that are its basis, can offer no kind of rational justification.

Categorically, Ansermet declared that there could be no future in the arbitrary system that releases the twelve notes of the scale from any kind of gravitational pull and allows them to describe orbits of their own in a manner prophetic, on the musical plane, of space travel.

I had a mind, as he reached for a cigarette after this pronouncement, to put in a plea for the two works of the Schoenberg persuasion, *Pierrot Lunaire* and *Wozzeck,* which even the most bitter opponents of the dodecaphonic order have admitted to favor. But once he was challeng-

ing the rationale of the Schoenbergians, he was bent, now, on exposing what he put forward as a glaring fallacy: "If the traditionally dominant quality of the second harmonic (the fifth) is not recognized, why admit the validity of the one interval that is still retained in the Schoenbergian order, namely the first harmonic which is the octave?"

I duly noted down this formidable riposte, scribbling a reminder that in his early London days this authoritative critic of Schoenberg had been the friend of other investigators in physics, mathematics, and music, namely Sir James Jeans and Bertrand Russell.

I was anxious next to have Ansermet's appraisement of the increasingly controversial appeal of Stravinsky. Even today, when the boldest of Stravinsky's interpreters has not been able to endorse his former idol's stand without much heart searching, the names of Stravinsky and Ansermet remain inseparable. I had to admit to a certain diffidence in putting this searching question – it was a natural reluctance to face disillusionment – if only for the reason that I have retained an unforgettable impression of the first London performance of the ballet version of *Le Sacre du printemps,* which Ansermet had given at the Princes Theatre. On that triumphant occasion, the trombones of the vast orchestra had had to be cooped up in boxes above the orchestra pit, and the percussion was allowed to overflow into the front rows of the stalls.

At what point did Ansermet's defection from the Stravinskyan faith occur, and why? The answer came with an illustration from *Don Giovanni.* "Stravinsky's adventures in music," he said, "had, by their very nature, constantly to be renewed, because such an appetite is always in search of fresh game, even as Don Giovanni was driven on to seek fresh satisfaction in amorous adventure."

A time came, with Ansermet's performance of Stravinsky's Mass, when he was bound to confess to the most inspiring figure of his musical career that "the substance had been lost for the shadow." "There had always been an element of gambling in Stravinsky's chameleonlike metamorphoses," he went on, "but from the Mass onwards the gamble has been lost. The Mass and *The Rake's Progress* are thus not more than detached portraits of what a Mass or an opera should be. In so many of his later works the essential *Quoi faire?* with which a composer should be obsessed becomes merely a *Comment faire?*"

Work after work of the later period was subjected to the most sympathetic critical analysis, but found wanting. And presently I was to be gently amused by an example of Stravinsky's extraordinary tenacity, which Ansermet illustrated by a quaint anecdote. "One evening when Ravel, Stravinsky, and I were discussing Schoenberg's idea of a chord that should be both major and minor at the same time, Ravel argued that such a chord might in fact be possible provided that the minor

third were in the higher register and the major third in the lower register. Whereupon Stravinksy, with his almost perverse persistence in achieving the impossible, declared: 'If you opt for that layout, I don't see why I can't be equally happy with the opposite arrangement.' And he added: 'If I want to, I can.' "

Disillusionment with certain aspects of Stravinsky – after the manner, it occurred to me, of Nietzsche's disillusionment with Wagner – has not diminished Ansermet's admiration for Stravinsky's vintage works, a program of which, alongside another of the *Spring* Symphony and *Les Illuminations* of Benjamin Britten, he brilliantly conducted at last summer's Edinburgh Festival. Spiritual bonds, on the musical plane, are something like family bonds; they are never really broken. I think I caught a nostalgic note in the voice of this most fervent of Stravinsky's early supporters when he told me that it was to the neighboring Orthodox Church, on the death of Sergei Diaghilev, that Stravinsky had hurried from his home at Morges to prostrate himself in prayer on the stone slabs.

The founder and conductor of the *Orchestre de la Suisse Romande,* this musician-*cum*-mathematician bases his programs on a policy which must be unique. "The main *raison d'être* for concert activity," he once announced, "is the search offered in performance itself for an answer to the question, 'What is music?' "

A state of crisis has been more or less normal in musical affairs, he believes, since the time of Beethoven. But the bewilderment of present-day creative minds is a phenomenon alarming in an altogether different sense. Britten is the contemporary composer in whom he finds the most spontaneous vein of inspiration, and he is also sanguine about the future of Hindemith and Shostakovich. He has great hopes for the long-awaited production of the last and apparently the most important work of Manuel de Falla; this is the two-hour opera *L'Atlantida,* the final edition of which is now being completed by Ernesto Halffter, and which Ansermet is due to conduct at La Scala.

Together with his conducting activities Ansermet is undertaking a vast theoretical work, the aim of which is to define the phenomenon of music in terms of the philosophies of Maritain, Sartre, and Husserl.* I was not able to follow all his investigations in this obscure region, but I was solaced for my inability to do so by the assurance that the philosophical outlook of this school, and particularly the transcendentalist theories of Edmund Husserl, were, by their nature, alien to the English mind. Why, in the admirable *History of Western Philosophy* by Bertrand Russell, so I was reassuringly informed, the name of Husserl is not even mentioned!

I gathered, however, that what has prompted the insatiable mind of

* The book is now published: Les Fondements de la musique dans la conscience.

Ernest Ansermet to embark on this venture is his belief that, the language of music having touched the highest degree of its expressive power in the art of Debussy, the point has been reached at which the course of our musical civilization has been described. I had seen the analyst in Ansermet, also the pure mathematician; but it was the Romantic philosopher in this conductor who was declaring now that the genius of Debussy lay in the invention of a technique by the very act of musical creation.

There we have it: "Instinct," "Inspiration" – perhaps old-fashioned, unscientific words, but terms to which, Ansermet insisted, Debussy was the last to restore their primitive meaning. *"Ma musique n'est faite que pour se mêler aux hommes et aux choses de bonne volonté,"* Debussy had written to their mutual friend Robert Godet. "It is all very well for the French to pride themselves on their Cartesian musical logic," was Ansermet's comment on this quotation. "The best of their musicians were not Cartesians at all!"

In all humility I had again to confess to being not a little baffled by the application of such concepts to music. No doubt they will be made clear in Ansermet's forthcoming study of music in the large frame of the humanities – a work which already has involved fifteen years of research. I, at least, had been privileged with a preview. I debated its dialectics over a coffee on the way back to my hotel, in *"Le Tea-Room des Philosophes."* I am still debating.

MUSIC IN MASS PRODUCTION

(Quoted from a report by Broadcast Music Incorporated)

Under the heading "American Music Interest Soars; Good News in 1961," a survey published by BMI reports the tremendous increase in musical performance in this country in recent years. The figures show that "the field of music has grown 44% faster than the total economy during the last twenty years," and indicate that there is more music (good and bad of course) taking place per hour here than in any other continent.

The survey is here re-reprinted, in quotation or paraphrase.

The number of symphony orchestras, so the survey reveals, has about doubled, from about 600 in 1939 to 1,177 in 1960.

There has been a 100% increase in the number of people who play musical instruments.

Sales of musical instruments, accessories, and sheet music have increased more than 500%, reaching over $500,000,000 in 1960.

Record sales of all kinds have increased 900%, from $50,000,000 in 1939 to approximately $500,000,000 in 1960.

The striking evidence of a tremendous growth in concert music is reflected in these facts, laid out by BMI:

More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on all spectator sports.

In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week.

There are 754 opera-producing groups in the United States.

There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

According to the best indications, more than 40,000,000 persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities than in any previous year since the League has been keeping records.

The most recent estimate of the League indicates that there are 1,177 orchestras operating in the United States. They encompass a total of approximately 70,000 playing members, and an estimated 80,000 public-spirited men and women who volunteer their services on governing boards and women's committees for the purpose of finding ways and means to meet the aggregate orchestra expenditure, estimated at $25,000,000 annually.

There are: 24 major orchestras, operating on annual budgets ranging from $250,000 to more than one and a half million dollars; 20 metropolitan orchestras, operating on annual budgets ranging from a few hundred dollars to $100,000; 250 college orchestras.

Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1940.

The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty per cent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen United States cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60 programs of 74 American symphony orchestras revealed that 985 works of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation, perhaps the *primary musical nation, quantitatively speaking, one wonders about quality – that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count – the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.* J. N. B.

ETUDES FOR STRING ORCHESTRA

By FRANK MARTIN

Born in Geneva, September 15, 1890

The Etudes for String Orchestra (*Etudes pour orchestre à cordes*) was composed in 1957, and performed by the Kammerorchester of Basel and its Conductor, Paul Sacher, to whom the work is dedicated. The *Etudes* had their first performance in the United States under the direction of William Steinberg, by the Pittsburgh Symphony Orchestra on December 18, 1959.

ETUDES for solo instruments, at first intended to enable the player to practice on a particular dexterity, have in many cases, notably in Chopin's superb works, raised the level of the pieces from studio utility to full concert acceptability. The initial function of a study of course disappears when a group is involved. In this case varying treatment of the string groups lends character to each étude.

When the *Etudes for String Orchestra* was first performed at Basel, Willi Reich, the distinguished German critic, described the piece in *Melos:*

"According to Martin's own statement, the *Etudes* are set up in a manner which gives not only the orchestra but the composer as well an opportunity to learn something new in each one. In this sense, the first Etude serves as a development with flowing transitions from one section of the strings to another; the second utilizes all the possibilities of pizzicato; the third, written for violas and celli, is the lyrical section of this four-movement cycle; the fourth fulfills its place as the Finale with a strong fugal section leading into an ornamental choral. With such finished and artistic construction, these pieces are far from being mere studies. In the excellent performance at Basel, the organic symphonic construction was fully evident. The audience was so enthusiastic that the second Etude was applauded for an immediate da capo. After its highly successful première in Basel, this solid and effective work is bound to find its way into the regular orchestral repertoire."

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"There are people who make no particular impression on us until some accident throws us much in their company, and who then reveal unsuspected qualities of mind and heart. Frank Martin is perhaps a composer of this sort. He is neither dull nor conventional; but his lively intelligence and fancy are controlled by a kind of musical good breeding, a gentleness and sobriety of style, by which our attention is not instantly arrested. In this respect he is the precise opposite of his fellow-citizen, Ernest Bloch, a composer who beats his breast and cries aloud to high heaven. Out of the tragic sufferings of his race Bloch has indeed written some splendid works of impassioned protest, glowing

with all the gold and purple and scarlet of the epoch; but, like other prophets, he finds it hard to moderate his voice, and, when he does so, we are sometimes dismayed by the poverty of the actual thought. Compared with Bloch or Bartók or Stravinsky, Frank Martin speaks in low tones. His flavour may seem mild, his colours subdued; yet on closer acquaintance his absolute integrity and his curiously poetic intelligence establish a powerful hold on our affections.

"In these recent compositions one thing is especially impressive: the harmonious accord of form and content. The many influences of Martin's artistic career – the rhythmical experiments of Jaques-Dalcroze, the clear texture and sensitive declamation of Debussy, and twelve-note system of Schönberg – have been digested into a style which is altogether his own. The musical substance is rich and spontaneous, the writing ingenious and beautifully supple: Martin is now a skilled craftsman, and his technical mastery is of the kind which does not obtrude itself but rather makes channels, so to speak, for the free flow of his lyrical fancy. Martin is that rarity: a gentle, meditative composer for whom the blurred outline holds no charm."

By Desmond Shawe-Taylor
(The New Statesman and
Nation, January 17, 1953)

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Boston Symphony Orchestra

Third Pair of Concerts in Carnegie Hall This Season

WEDNESDAY, JANUARY 24, *at* 8:30 P.M.

CHARLES MUNCH, *Conductor*

DEBUSSY ..... Printemps
PISTON ..... Symphony No. 7
BEETHOVEN ..... Violin Concerto

Soloist: ERICA MORINI

SATURDAY, JANUARY 27, *at* 2:15 P.M.

RICHARD BURGIN, *Conductor*

MAHLER ..... Symphony No. 3
(with chorus and soloist)

SUITE FROM THE BALLET "THE THREE-CORNERED HAT"

By MANUEL DE FALLA

Born in Cádiz, Spain, November 23, 1876;
died in Alta Gracia, Argentina, November 14, 1946

The ballet *El Sombrero de tres Picos* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite which forms the larger part of this ballet had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921.

In the present performances will add at the beginning an alternate suite, which consists of the Introduction and the dances which follow.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.

VISITING Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *El Sombrero de tres Picos.** The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *El Corregidor y la Molinera,* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice — choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation — if nothing more serious — with the captivating wife.

* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *El Corregidor y la Molinera* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *Der Corregidor,* by Hugo Wolf.

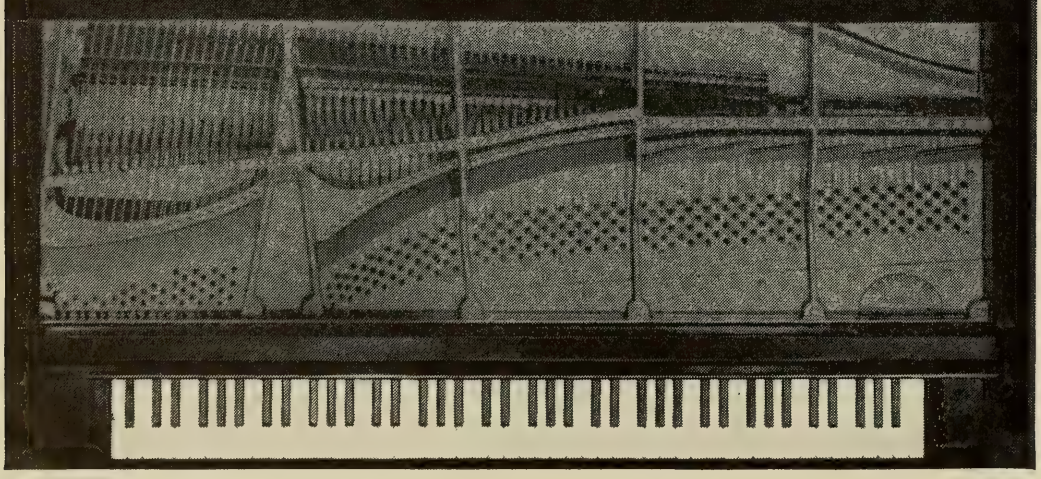
Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and — curtain!"

"There is a delightful Voltairian feeling about the whole ballet," writes J. B. Trend in his *Manuel de Falla and Spanish Music,* "and, considering only the music, it exhibits Falla's characteristics in the clearest possible way. There are 'the short, unsentimental snatches of melody, clear in design and precise in expression, with sinuous outlines and ingratiating movements . . . the exquisite sense of harmony, not greatly varied perhaps, but always attractive; and in this, too, clearness is one of his greatest gifts. His harmonies also are strictly tonal, although often adorned with iridescent appoggiaturas. . . . And, lastly, there is his sense of rhythm, which is perhaps the most interesting aspect of his art. It is extraordinarily restless and vivacious; a continual pulsation which never languishes. The ballet in its finally revised form might be regarded as Falla's contribution to the music of the Armistice. In that case it is the one really worthy piece of music which that historic event produced."

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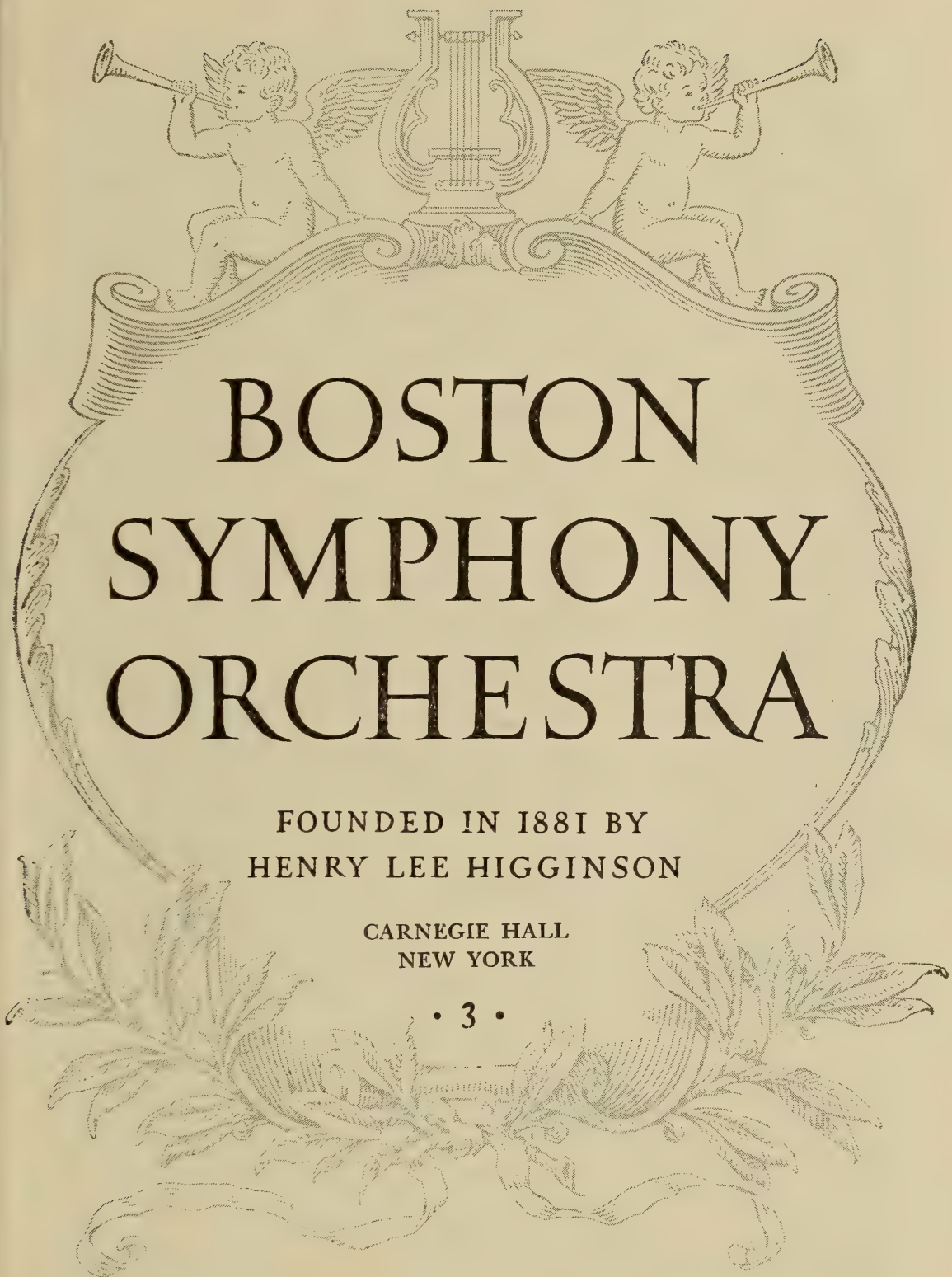
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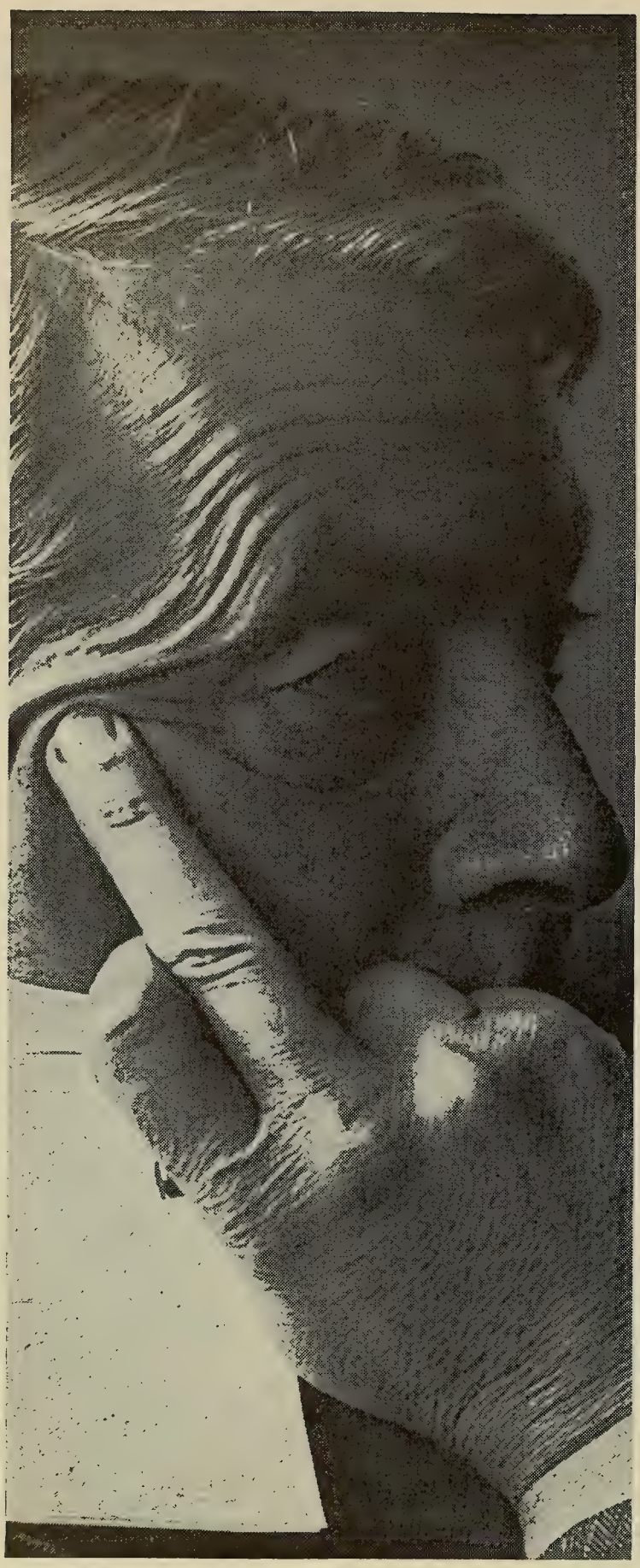
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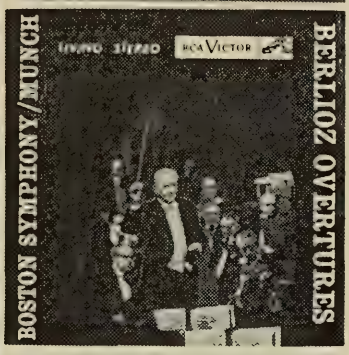
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DEBUSSY . . . . . "Printemps," Suite symphonique

I. Très modéré
II. Modéré

PISTON . . . . . Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

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BEETHOVEN . . . . . *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
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"PRINTEMPS," SUITE SYMPHONIQUE

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

Debussy's *Printemps,* composed in 1887 as a work for orchestra, piano and chorus, appeared in transcription for chorus with piano (four hands) in 1904. It was published in its final version for orchestra and piano duet (without chorus) in 1913 — the one here performed.

Printemps in this version was first played by the *Société Nationale de Musique* in Paris, April 18, 1913, when Rhené-Baton conducted. It was introduced in New York by Walter Damrosch and the New York Symphony Society, December 5 of the same year, and in Boston January 23, 1914 by the Boston Symphony Orchestra under the direction of Karl Muck, who repeated it October 26, 1917. Pierre Monteux conducted the work at these concerts March 23, 1923; Charles Munch on December 19, 1952.

The orchestration includes 2 flutes and piccolo, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, side drum, cymbals, triangle, harp, pianoforte (four hands) and strings.

DEBUSSY'S *Printemps,* composed as a Prix de Rome *Envoi,* has no connection with an earlier work for chorus with the same title, composed as a Prix de Rome competition piece in 1882, and posthumously published as *Salut, Printemps,* to distinguish it from the later work. The third *Image, Rondes de Printemps,* is again an entirely different work.

Printemps was Debussy's second *Envoi* as a Prix de Rome laureate. He went to Rome in January, 1885, but, restive about giving three years of his young life to what he considered stagnation in the Villa Medici, he returned to Paris in the spring of 1887. He wrote of the place as "a cosmopolitan hotel, a private college and a compulsory civilian barracks . . . the abominable villa." But Debussy was not as unhappy in Rome as he liked to make out. He had congenial friends there to share his enthusiasms, some of them connected with the other arts. Even the conventional musicians (of which there were also plenty in Paris) were useful as an irritant — by stimulating his antagonisms they would have sharpened his independent growth. The alert and sensitive artist was inevitably broadened by his surroundings and responsive to the treasures of beauty the Eternal City had to offer — conspicuously, the pure, churchly counterpoints of Palestrina or Lassus.

Debussy had competed for the Prix de Rome honor perhaps for no more definite reason than that it was the obvious line of endeavour pursued by many Conservatory students at the time. He had taken the prize with the Cantata *L'Enfant Prodigue* in 1884. This score showed in the student who was still learning his *métier* a developing dramatic sense and a growing skill in the handling of detail. These qualities, together with a dependence upon the lyric style of Massenet, outweighed in the minds of the judges certain harmonic and other liberties prophetic of the future Debussy. Massenet was one of these judges, and Debussy privately admitted having curried their favor by imitation of

his teacher and friend. It was an annoyance to him in his later years that from this score, redolent of *Manon* or *Hérodiade,* a single air survived as a prima donna's favorite.

At Rome Debussy attempted two choral settings of texts according to the expectations of his benefactors, but neither *Zuleïma* which became his first *Envoi* nor *Diane aux Bois* satisfied the self-searching composer. He did not readily find music to express "action" in the librettos and looked for something less binding, such as "states of soul." Botticelli's *Primavera,* which may well have excited his imagination in Florence, was his admitted inspiration for *Printemps.* In this he committed himself to no text whatever, but only wordless syllables. His increasing tendency to use voices as an element of color, blending in the orchestral palette, was frowned upon. The use of the "unorchestral" key of F-sharp major in *Printemps* brought lugubrious head-shakings from the judges, who consisted of the following musicians, worlds removed from the ways of "impressionism": Thomas, Gounod, Delibes, Reyer, Massenet, Saint-Saëns. The official report of the Secretary of the Académie des Beaux-Arts said this about *Printemps:*

"His feeling for musical color is so strong that he is apt to forget the importance of accuracy of line and form. He should beware of this vague impressionism which is one of the most dangerous enemies of artistic truth. The first movement of M. Debussy's symphonic work is a kind of prelude — an adagio. Its dreamy atmosphere and its studied effects result in confusion. The second movement is a bizarre, incoherent transformation of the first, but the rhythmical combinations make it somewhat clearer and more comprehensible. The Academy awaits and expects something better from such a gifted musician as M. Debussy."

The Academicians were to remain consistent in deploring those very qualities which were soon to be Debussy's supreme contribution to music. His next score to be submitted was *La Damoiselle élue,* about which the official report said: "It is not deficient either in poetry or charm, although it still bears the marks of that systematic tendency towards vagueness of expression and form of which the Academy has already complained." *La Damoiselle élue* was not performed until 1893, *Printemps* not until 1913. It was said that Debussy, disgusted because the Academy refused to sanction a performance of *Printemps,*

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would not write what was traditionally expected of him — an overture for the official exercises. He may have considered himself well rid of this uncongenial task.

Printemps lay quite unnoticed until the *Revue Musicale* published it as a supplement in 1904 in a version for six voice parts with accompaniment of piano duet. Durand published it in the same year, and in 1913 brought out the definitive version, without chorus. The parts for two pianists were preserved and the orchestration restored. Debussy called upon Henri Büsser who had orchestrated his *Petite Suite* in 1907.

In February 1887, as he was completing *Printemps,* Debussy wrote about it to Émile Baron, a bookseller in Paris. "The idea I had was to compose a work in a very special color which should cover a great range of feelings. It is to be called *Printemps,* not a descriptive Spring, but a human one.

"I should like to express the slow and miserable birth of beings and things in nature, their gradual blossoming and finally the joy of being born into some new life. All this is without a program, for I despise all music that has to follow some literary text that one happens upon. So you will understand how very suggestive the music will have to be — I am doubtful if I shall be able to do it as I wish."

Louis Laloy thus described *Printemps* as a result of Debussy's Roman sojourn:

"Painters, architects, and sculptors go to Rome to take lessons from masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors, but men, take counsel of a nature richer and more serious than ours, of a people that know better than we how to put a good face on life. They are rare, no doubt. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician [!]. For the others, Italy is only the land of suburban wine-taverns and romances. Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases this one and that one to take among the divers beauties with which the centuries have overloaded her. For Claude Debussy she reserves the disclosure of 'Spring,' which is the poem of foliage kissed by the sun; of fresh springs in the shadow of hills; of floating light. This Symphonic Suite in two parts for orchestra and chorus already evokes, with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs."

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SYMPHONY NO. 6

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky. Its first performance was at these concerts on November 25–26, 1955. The Symphony has been performed on tour in the United States, Europe in 1956, the Orient in 1960. It was last performed at the concerts in Boston on April 1–2, 1960.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

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"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

• •

Two summations of Walter Piston and his music are at hand. The first is quoted from the Harvard Alumni Bulletin (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which is combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), and *Counterpoint* (1947), [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "

The second summation was written by Nicolas Slonimsky (for the Civic Symphony Orchestra of Boston):

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was performed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

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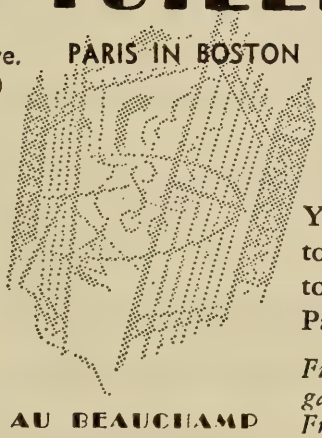
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ENTR'ACTE

THE NEW EDITION OF BEETHOVEN'S LETTERS

(Edited by Emily Anderson, St. Martin's Press, 3 volumes)

THERE is now available in English as complete a collection of Beethoven's letters as could be brought together at the present time. There have been various collections in the past, in German and in English, increasing as items have been located in private ownership. It is now doubtful whether many more will be found. Over two hundred in the new edition have not appeared in the German collected editions,* and in about forty more letters, missing passages have been restored. Perhaps the principal value of the new collection is its usefulness. Emily Anderson, a scholar of the first order, has devoted many years not only to collecting autographs or copies from various sources, but to re-studying the texts and surrounding them with relevant information. Miss Anderson in her three-volume and unsuperceded edition of Mozart's letters (1938) needed fewer footnotes because Mozart's were mostly family letters, with an easily recognizable continuity. The case of Beethoven is different. His letters are for the most part undated, and the chronology has needed closer study. There is a host of names to be identified, situations to be explained. Shedlock in the previous full English edition, leaves the reader for the most part uninformed. Miss Anderson has assembled and profusely annotated for the general convenience 1570 letters by Beethoven, together with his other written documents. Their number is due to the fact that his least scrawl was preserved as a relic, and does not mean that he took any pleasure in letter-writing. Beethoven had not the slightest literary inclination, or for that matter literary skill. Almost every one is a communication by necessity or obligation, with many an excuse for a tardy answer. He wasted no time on this burdensome task. He simply put down what occurred to him at the moment, as one would in conversation, and for this very reason the letters reveal the everyday Beethoven more directly and vividly than any studied phrase-making or other literary mannerism could have done. He speaks his feelings quite freely, whether he is affectionate or contemptuous, angry or contrite, complimentary or abusive. We come to know him as a person rather than as a composer, for he never discusses his music. He sometimes speaks of the "nobility" of his aims, but goes no further than that. He even refers to his inability to convey anything about his music in words. His humor takes the form of continual puns, or rather the play of words, as if he were listening to their sound, turning them about as he would a fragment of

* Notable are thirteen letters of 1805 and 1807 to the Countess Josephine Deym (née Brunsvik), now in the archives at Bonn. Their affectionate character suggests (but by no means determines) that Josephine may have been the "Immortal Beloved," or as Miss Anderson more accurately translates *unsterbliche geliebte*, the "Eternally Beloved."

music. He associated *"Noten"* (notes) and *"Nothen"* (needs). The needs in his life would get in the way of the notes. The victim of a pun might be called more *"geleert"* (empty) than *"gelehrt"* (learned). Sometimes a name or a phrase became the first line of a canon. *"Lebewohl"* in the "Farewell" Sonata, or *"Muss es sein"* in the last quartet were just such words that found their way into instrumental scores.

The necessity to write increased with the years, as he became involved with publishers in Vienna, Germany, England, France, for he was generally his own business manager, and, needless to say, not an efficient one. He also became increasingly involved in legal matters, as when he sued Maelzel for appropriating his "Battle" Symphony, the estate of Prince Kinsky for withholding his allowance, or when in the last years he fought for the guardianship of his nephew Karl. These were anything but agreeable endeavors – they both worried and infuriated him. They also claimed most of his letter-writing efforts. The third volume of the book covers only the last five years of his life (from 1823). Compare this to the first volume, where some five hundred letters cover the forty-four years until 1814, the years of all his great works except the Ninth Symphony, the Missa Solemnis, the final piano sonatas and string quartets.

The letters can be divided into several fairly specific sorts. A large number are simply a matter of momentary needs, the kind of message now obviated by the telephone. Beethoven would send his servant with a note telling a companion to meet him at a certain tavern for a meal, or to prepare some fresh quills, to get rid of his housekeeper or engage another. He always had at hand an underling or two who would convey a package of music for him, or purchase food or clothing, or write a letter at his dictation. These services became more necessary in the years of his total deafness. The obliging friends were usually musicians who deserved more respect than they got. His contempt for small-minded people was unconcealed. The notes to Count Zmeskall, whose self-importance made his title the more vulnerable, or to Schindler, his virtual factotum in the last years, were filled with insulting witticisms

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which the victims had no choice but to take in good part. His helpful friends of the other sex had kindly and grateful treatment – Amalie Sebald, who tended him in his illness at Teplitz in 1812, and Nanette Streicher, who did her best to straighten out the tangle of his domestic arrangements in 1817.

Another class of his recipients were his titled patrons in Vienna, and these too were patient with his ways. There was a large number of them, and without their generous help, he would have been at a loss for money, performance, recognition. The Princes Lobkowitz, Lichnowsky, Estherhazy, Galitzin, Kinsky, Radziwill, Razumovsky, etc., were warm admirers. First of all was the Archduke Rudolph of Austria, who was his pupil in composition and received no end of letters postponing lessons. This was independent treatment for the brother of an emperor. His *"Hochheit"* may have realized, as we do, that daily sessions over his own attempts at writing variations were impositions upon the time of an infinitely greater composer. Beethoven always addressed his patrons with the formal expressions of subservience which were required, leaving us to wonder, as we read them, just how cynical he may have felt about the whole relationship. A genuine friendship seems to have entered into it, in the case of the royal pupil, and others too. Beethoven accepted the inevitable with a fair amount of equanimity. He was not enough of a republican to hazard his best opportunities.

For the most part there were two Beethovens. There was the composer who could "take fate by the throat" and write symphonies in utter truth to his muse. There was also the man who could fawn on his benefactors, stoop to begging, treat his loyal friends rather shabbily, and suspect them unduly of conspiring against him. This too was the Beethoven who could turn out empty occasional pieces without hesitation or compunction. And yet there are a great many letters where the composer we know is recognizable. There are letters of warm friendship, sometimes renewed after a falling out (Eleanor and later "Steffen" von Breuning, the Countess Erdödy), sometimes a renewal after a separation (Dr. Wegeler, Franz Brentano, Karl Amenda). These are often affectionate and touching. Ladies (usually titled) are tenderly addressed from time to time. There are the letters to those whom he esteemed as fellow artists, the poets Goethe, Kotzebue, Treitschke, Collin; the composers Cherubini or Spohr. The fact that in these cases there was usually a collaboration or some favor in the offing may prove only that without that prospect he would not have written in the first place.

The last years were the most troubled years, and the letters, since they were Beethoven's recourse to extricate himself from his complicated difficulties, make him out as a pitiable object indeed. His total deafness (after 1817 one had to write in the conversation books or shout into his

ear trumpet) made him helpless and in need of being waited on. Sensitive to affront, he put interpretations on the conversations about him.

The tragic story of his adoption of his nephew Karl is familiar; the letters lay it forth in all its heartbreaking details. His rather pompous surviving brother, Johann, he could usually manage to get along with, but Johann's wife, a woman with a promiscuous record and an illegitimate child, he could not. Beethoven was unfortunate in his sisters-in-law. To him the widowed mother of Karl, the "Queen of Night," was the personification of evil, and the boy was to be kept away from her at all costs. The uncle's long sermons, alternate coddling and unreasonable punishments, had an opposite effect. Karl saw his mother frequently and, between two fires, told lies to keep the peace. Beethoven alternated between expressions of abject love for the boy, and stormy denunciations of his deceitfulness. His long communications to the district and appellate courts, arguing for the legal guardianship, were frenzied enough to make the gentlemen of the law doubt his reason, let alone his qualifications to be a quasi parent.

A picture of the harassed Beethoven in the conflicting parts of composer and uncle can be imagined from a long letter (one of his longest) which he wrote to Frau Nanette Streicher from Mödling on June 18, 1818. He had taken Karl from the care of his tutor Giannatasio with the purpose of setting up a household arrangement where a lad of twelve might be suitably received. This proved a formidable problem. Frau Streicher was an amiable and practical lady who sold pianos in Vienna as well as playing them. The struggling composer wrote her a series of letters. "I am delighted that you are willing to continue to take an interest in my domestic affairs, for without your help everything in that line would be quite hopeless." A "housekeeping book" was sent back and forth, she became his "recording angel," and kept a hand on the expenditures. A pair of socks was missing (or stolen?). He needed night shirts. "I have no scissors, no knife, no anything." His "neckcloths need to be mended," etc. His servants (as always) were his cross. The man servant "gets drunk, stays out of the house for nights on end," and is "shockingly rude and insolent." Nanni, the maid, is a "filthy beast," and Baberl, the cook, ruins his digestion. "Fräulein N. has been quite different since I threw half a dozen books at her head. Probably one landed by chance in her *brain* or in her *evil heart*; at any rate we have a full-bosomed deceiver!!!" He threw a "bedside chair" at the other one, and tried the further tactics, after having shouted at them continually, of maintaining utter silence. He would have dismissed them, but could not be left stranded.

The patient Frau Streicher had to deal with both, and replace them. Baberl's successor, Peppi, was a better cook, but Beethoven suspected her after Karl's arrival of conniving with the boy against him and secretly communicating with the hated mother.

Karl's presence brought more troubles. The boy was moody, he had not been allowed to see his mother for six months, and had to listen as his uncle dwelt constantly on her immoralities. He was put in a school kept by a parson — Johann Baptist Fröhlich. He misbehaved in church and on the street, and branded his mother before the class as a *"Rabenmutter,"* a raven mother. The parson solemnly reproached him for breaking the Fourth Commandment, but Karl calmly answered that he used such language to keep in favor with his uncle. Fröhlich thereupon expelled him from the school. Beethoven wrote to Frau Nanette: "There are human brutes indeed — and one of them is the parson here, who ought to be thrashed." He also wrote: "May God grant that I shall be able to make all my other circumstances subservient to my art as I once did. Now they are driving me somewhat crazy."

The "circumstances" could hardly have been worse. He had proved his complete inability to make a home for the boy, and had to warn Frau Streicher, in fear of losing his guardianship, to speak to no one in Vienna about his failure. There were other encroachments upon his higher efforts — illness (he speaks of a "heavy cold" and a "heart attack"), and the necessity of writing long letters to publishers in search of funds to provide for a boy's education and future career. In spite of all this the record shows that he composed a great part of the *Hammerklavier* Sonata in these months, made preliminary sketches for the *Missa Solemnis,* and probably too for the Ninth Symphony.

Here, more than ever before and until the end of his life, Beethoven seems to dwell in two distinct worlds. The one is filled by worry over his nephew, who in 1818 ran away to his mother, and in 1826 tried to commit suicide. There is the long and involved correspondence over the sale and publication of the great Mass. Through all this he composed steadily, busily, serenely, in utter absorption, as if nothing else existed. What he composed had nothing whatever to do with the domain of "needs." In that domain were the publishers who naturally wanted saleable music, and what he produced could not have been more unsaleable. The *Hammerklavier* Sonata was the longest he had written, the most difficult to perform and the most difficult to understand. With an amused sense of the incongruity of the situation he suggested to Ferdinand Ries in London after many pages of corrections in the score: "Should the Sonata not be suitable for London, I could send another one; or you could omit the Largo and begin at once with the Fugue, which is the last movement; or you could use the first movement and then the Adagio, and then for the third movement the Scherzo — and omit entirely No. 4 with the Largo and Allegro risoluto."

He was quite frank about the String Quartet in F minor, Op. 95, which he sent to Sir George Smart in London: "The Quartet is written for a small circle of connoisseurs and is never to be performed in public. Should you wish some quartets for public performance I would com-

pose them for this purpose occasionally." The second sentence is as preposterous as the first, while no selling point, was then simple truth. It is impossible to imagine him as really entertaining the thought of making an about face in the magnificent course of his last quartets. The publishers were not fooled – they accepted the perplexing scores on no assurance but that of Beethoven's rapidly growing fame.

The remaining three piano sonatas that follow the *Hammerklavier,* the *Missa Solemnis,* the Ninth Symphony, the superb final quartets in E-flat, A minor, C-sharp minor and F, are a miraculous succession which seem never to have been hindered by the bodily ailments so often dwelt upon in the letters of those years. They had nothing to do with these or other troubles, and they were composed by another Beethoven than the one who turned out Scottish songs, *Kleinigkeiten,* and such, with no other thought than the fee. If someone could read the letters and know nothing of the great works which are merely referred to in them, he would get no hint of those prodigious achievements. To us who know the music, the last letters are a remarkable affirmation of the artist who, when seized by his *"raptus,"* could not be touched by adversity.

The letters as a whole show a proud artist very capable of contempt. To him, composers or writers were the true nobility. He looked upon Viennese society in general as owing him a better living than he was having from the "princely pack" (*"fürstliches Gesindel"*). There is a barb in his repeated phrase, when he calls himself "a poor Austrian *Musikant.*" On the other hand the letters show a kind and open-hearted Beethoven, so far as his friends are concerned, a readiness to help a musician with a recommendation, to take part in a benefit concert.

J. N. B.

CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien,* in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951); Zino Francescatti (1954); Jascha Heifetz (November 25–26, 1955); Wolfgang Schneiderhan (October 5–6, 1956); Leonid Kogan (November 18–19, 1960).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The five introductory taps on the drum become the basic pattern of the opening movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

Dear Clement:

Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail

to reach the great – the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend
L. v. Beethoven

Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity." On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the leadership of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).

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ERICA MORINI

Erica Morini, born in Vienna of an Italian father and a Viennese mother, studied with Otakar Sevčík at the Vienna Conservatory and as a prodigy of twelve played in Leipzig under the direction of Arthur Nikisch. She had acquired a European reputation when she made her American début in 1921. After two seasons she returned to Europe for seven years. She appeared as soloist with the Boston Symphony Orchestra at the Berkshire Festival, August 4, 1946, when she played with Gregor Piatigorsky in Brahms' Double Concerto, and at the Friday and Saturday concerts on October 18–19, 1946, when she played in Tchaikovsky's Concerto. Miss Morini now makes her home in New York and has become an American citizen.

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

The remaining concerts in the Wednesday evening series in Carnegie Hall will be as follows:

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JEANNE MARIE DARRÉ, *Piano*

SCHUBERT: Symphony No. 5
ROUSSEL: Bacchus et Ariane, Suite No. 2
SAINT-SAËNS: Piano Concerto No. 2
(JEANNE MARIE DARRÉ)
RAVEL: La Valse

April 4 — CHARLES MUNCH, *Conductor*

The remaining concerts in the Saturday afternoon series in Carnegie Hall will be as follows:

February 24 — CHARLES MUNCH, *Conductor*
ANDRÉ NAVARRA, *Cello*

HANDEL–HARTY: Water Music
MARTINU: Fantaisies Symphoniques
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MAHLER . . . . . Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious) (with Contralto solo)

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ENTR'ACTE

THE MISMATING OF BRUCKNER AND MAHLER

IT IS a curious trick of circumstance that the names of Anton Bruckner and Gustav Mahler, composers in most ways at opposite poles, are often associated, mentioned together as if they were in the same category. It may be partly due to the Bruckner Society of America, which has been in existence since 1931. The Society promotes the gospel of Bruckner and Mahler through its periodical *Chord and Discord,* and encourages performance of each by presenting medals to conductors.

This organization has a perfectly good *raison d'être.* Two composers of Central Europe wrote music which while they lived was above the heads of most people even in their home territory. After the death of each, their music came to be embraced, even adored by their own countrymen, but was little regarded in other parts of the musical world. These two were Germanic in a way that made them alien to a Frenchman, an Italian, even to an Anglo-Saxon. The length of their symphonies operated against frequent performances. At the same time there arose a limited but increasing number of sympathetic souls who found a special nobility, a rare exaltation in both composers, inspiring qualities which most people seemed to pass by. Here was a cause for zealous crusading. It was also the cause of the strange pairing. A similar cause might have developed if Fauré and Franck had been so paired in France, which they have not. These two are far closer as artists than Bruckner and Mahler ever were. Fauré is destined to remain a *rara avis* in Germany and Bruckner the same in France; the limitation is partly theirs, nor would any amount of propaganda help the situation.

The more one becomes acquainted with the symphonies of Bruckner and Mahler, the more ridiculous becomes this circumstantial association of their names. Probably no one would have been more astonished than Mahler if he could have been told that his name would be linked with Bruckner's. It would have been exceeded only by the astonishment of Bruckner at any such prophecy. He could have known nothing more than Mahler's early attempts. If he had heard Mahler's music he would have been completely at a loss.

Their few, very few points in common are soon listed: each grew up in Austria, Vienna in particular. Each wrote nine long symphonies for large orchestra, the last ending in a slow movement. Each was accepted as a performer (an organist and conductor respectively) and little accepted as a composer for the greater part of his life.

The points of difference between them are many. The purpose of this article is to disassociate these two.

They were of different generations. Bruckner followed in the line of Beethoven and Schubert. Mahler was post-Wagner. Bruckner, born in 1824, was 36 years Mahler's senior. Mahler was a student of 17 when he met Bruckner in Vienna. It was in 1877, after the fiasco of Bruckner's Third Symphony. He revered Bruckner as a master, a lovable eccentric, but never emulated him.

When Bruckner died, in 1896, Mahler had written only his first two symphonies, neither of which had been performed in Vienna. Mahler was not to compose his Ninth until fifteen years later (1909).

Bruckner's symphonies were in the classical form but greatly expanded. Mahler's symphonies are far less classical, far freer in form and development. Their mood is utterly different. Bruno Walter, who probably comes closer to an intimate understanding of each composer than anyone else, once differentiated the two in this way: "If I wished to present the difference between the two masters in the shortest imaginable formula, I would say (conscious of the exaggeration of such a summary): at bottom Bruckner's spirit was repose, Mahler's unrest. With Bruckner the most impassioned movement has a foundation of certainty; not even Mahler's inmost depths remain undisturbed. Bruckner's scope of expression is unlimited, though it has but few main subdivisions; with Mahler these are prodigal in number, embracing all lights and shades of a weird diabolism, a humorous buffoonery, even resorting to the eccentric and banal, besides countless expressive nuances ranging from childlike tenderness to chaotic eruption. His heartfelt, folk-like themes are as Mahlerian as his sardonic cacophonies, whose lightning apparitions render all the darker the night of his musical landscape. Mahler's noble peace and solemnity, his lofty transfigurations are the fruits of conquest; with Bruckner they are innate gifts. Bruckner's musical message stems from the sphere of the saints; in Mahler speaks the impassioned prophet."

Mahler was a master orchestrator, capable of great variety in the use and combination of instruments, an endless seeker after new colors. Bruckner laboriously acquired his orchestral skill. He was an inept orchestrator and a constant reviser. His symphonies fall into a rather narrow pattern of structural and instrumental usage. Bruckner was directly influenced by Wagner's orchestral innovations. Mahler reflected Wagnerisms, but more subtly and variously.*

Mahler's skill was largely due to his full experience as a conductor, Bruckner's uncertainty was due to his little experience. Mahler was a tyrant as well as a master on the conductor's stand. Bruckner was deferential to the orchestra. It is said that he could scarcely bring himself to give the downbeat and so assert authority over the concert-

* An example of this is the approximation of a motive of Siegfried which opens the finale of Bruckner's Eighth, and a suffusion of *Parsifal* in the finale of Mahler's Third.

master. He was better at giving the correct beat than at conveying the sense.

Mahler was a leading spirit in the urge to mate music with literary concepts. He was well read and deeply concerned with poetry and philosophy — a brilliant and tireless conversationalist. Bruckner wrote "absolute" symphonies and was quite unconcerned with the literary and other arts. While Mahler mixed freely in the world of culture, Bruckner, an ignorant peasant, keeping his provincial dialect, lived the simple life of a bachelor in his Vienna lodgings.

Bruckner had no interest in texts other than those for his religious services. He was a devout Roman Catholic. Mahler was deeply absorbed in poetic texts and, in the opinion of many, found his highest level in the matching of orchestra and voice. He had no interest in ritual music, being a baptized Jew who was more inclined to speculate about the nature of man, life, death, and the universe than to look toward any church.

Bruckner was a teacher and liked to teach, but he could not be said to have handed down his art to any successor. Mahler was not a teacher, but had devoted disciples, such as Schoenberg, who drew upon his romantic chromaticism and so developed the twelve-tonal movement.

Mahler earned a comfortable living by conducting; Bruckner was always poor.

Even in physical stature and general appearance the two were opposites. Bruckner was tall and sturdily built, with a cropped pate and ridiculous country clothes. Mahler was puny of stature, had an upstanding shock of hair and a clumsy gait. His clothes were of good quality, but he was quite oblivious of them. His temperament was intense, fiery, while Bruckner took life as it came.

After all this differentiation, one is thrown back upon the incontrovertible linking of the two names in this our century, and the arguments pro and con that are applied (sometimes indiscriminately) to both. Theirs are after all the most stupendous of all symphonies, and musicians in our present æsthetic are simply unable to look upon stupendous symphonies with favor. It is not in their nature to "reach for the stars," as Mahler once put it, but most of us are romantic enough at heart to be appealed to by that aspiration. For some of us it may be a compensation for something that is almost entirely lacking in the music of today.

There will probably always be a point of sharp division in any audience facing a symphony of Bruckner or Mahler. There will be those who are caught in the upsurge of the music and those who are left on terra firma, consulting their wristwatches — spectators rather than participators. Those who are left on the ground will be either simply bored, or bored and skeptical. The skeptics will censure extravagant

structural methods not sanctioned now, but sanctioned then. The loyalists will, with some point, measure the worth of the music not by intellectual dissection, but by its ultimate acceptability. These are growing in number perceptibly through the years. Propaganda will obviously not win over the recalcitrant minority, who cannot be told what to like. Only enterprising conductors bringing the symphonies to the light of performance can prove the point that there is something for our special delectation in every epoch, different as it may be from our present way of thinking. J. N. B.

SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19–20, 1943.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine, tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement, and likewise a chorus of boys' and women's voices in the fifth.

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically applauded but liberally picked to pieces. The Fourth had been produced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third

movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzche's *"Zarathustra,"* in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval *"Des Knaben Wunderhorn."* Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristics traits.

When Mahler had composed his Third Symphony he had become cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images – he simply called them his own.* Still, they did harm. A program, one no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed – it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition – sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been afterwards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal exist-

* *"Was ——— mir erzählt."*

ence" – the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkamergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

Walter, as well-equipped as anyone to reveal the composer's intentions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietszchean philosophy as part of a nature symphony (which this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn,* directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher

and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the "master" to make the error of inviting ridicule. He was probably closer to an understanding of Mahler's maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader's credulity. Some who are told of Mahler's exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur,* a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.

• •

The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood – the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, "strong and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm. As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings

back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

The second and third movements are gay in character without a dark moment. These two movements are both lightly rhythmic, one a "grazioso – in minuet tempo," the other "scherzando comodo." In the second, the "minuet" movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, every-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn,* not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).* After a considerable development (this movement is twice the length of the minuet movement preceding) there is softly introduced the call of a horn in B ("in the manner of a post horn") over violin chords. The horn is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's *"Thus Spake Zarathustra":*

O man! Give heed!	*O Mensch! Gib Acht!*
What does the deep midnight say?	*Was spricht die tiefe Mitternacht?*
I slept!	*Ich schlief!*
From deepest dream I have awakened!	*Aus tiefem Traum bin ich erwacht!*
The world is deep!	*Die Welt ist tief!*
And deeper than the day had thought!	*Und tiefer, als der Tag gedacht!*
Deep,	*Tief*
Deep is its woe!	*Tief is ihr Weh!*
Ecstasy, deeper still than grief!	*Lust tiefer noch als Herze Leid!*
Woe speaks: pass on!	*Weh spricht, Vergeh!*
But all ecstasy seeks eternity!	*Doch alle Lust will Ewigkeit!*
Seeks deep, deep eternity!	*Will tiefe, tiefe Ewigkeit!*

* It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn.* It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

Ding, dong, ding, dong.	*Bimm, bamm, bimm, bamm.*
There were three angels who sang a sweet song;	*Es sungen drei Engel einen süssen Gesang;*
Joyfully it sounded through Heaven,	*Mit Freuden es selig in dem Himmel klang,*
They shouted joyfully	*Sie jauchzten, fröhlich auch dabei,*
That St. Peter was free of sin,	*Dass Petrus sei von Sünden frei,*
And when the Lord Jesus sat at the board,	*Und als der Herr Jesus zu Tische sass,*
For the last supper with his twelve disciples,	*Mit seinen zwölf Jungern das Abendmahl ass:*
The Lord Jesus spoke: what doest thou here?	*Da sprach der Herr Jesus, Was stehst du denn hier?*
As I behold thee, thou weepest for me!	*Wenn ich dich anseh, so weinest du mir!*
And should I not weep, thou merciful God?	*Und sollt' ich nicht weinen, du gütiger Gott?*
I have broken the Ten Commandments.	*Ich hab' übertreten die zehn Gebot.*
I go my way with bitter tears.	*Ich gehe und weine ja bitterlich.*
Thou shalt not weep!	*Du sollst ja nicht weinen!*
Ah, come, and have mercy on me!	*Ach komm' und erbarme dich über mich!*
If thou hast broken the Ten Commandments	*Hast du denn übertreten die zehen Gebot,*
Fall on thy knees and pray to God!	*So fall' auf die Knie und bete zu Gott!*
Love only God in eternity!	*Liebe nur Gott in alle Zeit!*
So shalt thou know heavenly joys,	*So wirst du erlangen die himmlische Freud',*
The heavenly city was made ready for Peter	*Die selige Stadt war Petro bereit't*
Through Jesus and all for salvation.	*Durch Jesum und Allen zur Seligkeit.*
Ding, dong, ding, dong.	*Bimm, bamm, bimm, bamm, bimm.*

The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

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MAHLER'S THIRD IN NEW YORK

There were four performances of Mahler's Third Symphony in 1961 (March 30–April 2) by the New York Philharmonic under Leonard Bernstein "In Memory of Dimitri Mitropoulos," the late Musical Director of that orchestra having given what were indeed memorable performances on April 12, 13 and 15, 1956. A "second" review of the performances of April 15 by Louis Biancolli in the "New York World-Telegram" seems significant in that Mahler has had critical treatment in New York generally less than favorable in many earlier years. Mr. Biancolli wrote as follows.

"I BELIEVE Mahler's Third – not heard in Carnegie in 34 years – a monument of the concert writing of the last hundred years. If profounder slow movements than the final Adagio exist in that period, outside Mahler, I hereby invite correction.

"This enormous score – an hour and a half in length – is more than a symphony. It is almost a set of symphonies within symphonies, a concert by itself, a whole banquet of interrelated solo, choral, orchestra courses.

"What an experience it is to live through this music – to follow its evolution of thought, its controlled growth of theme and variation, until its rise and fall and expansion of tone unfold like the limitless wonder of life itself.

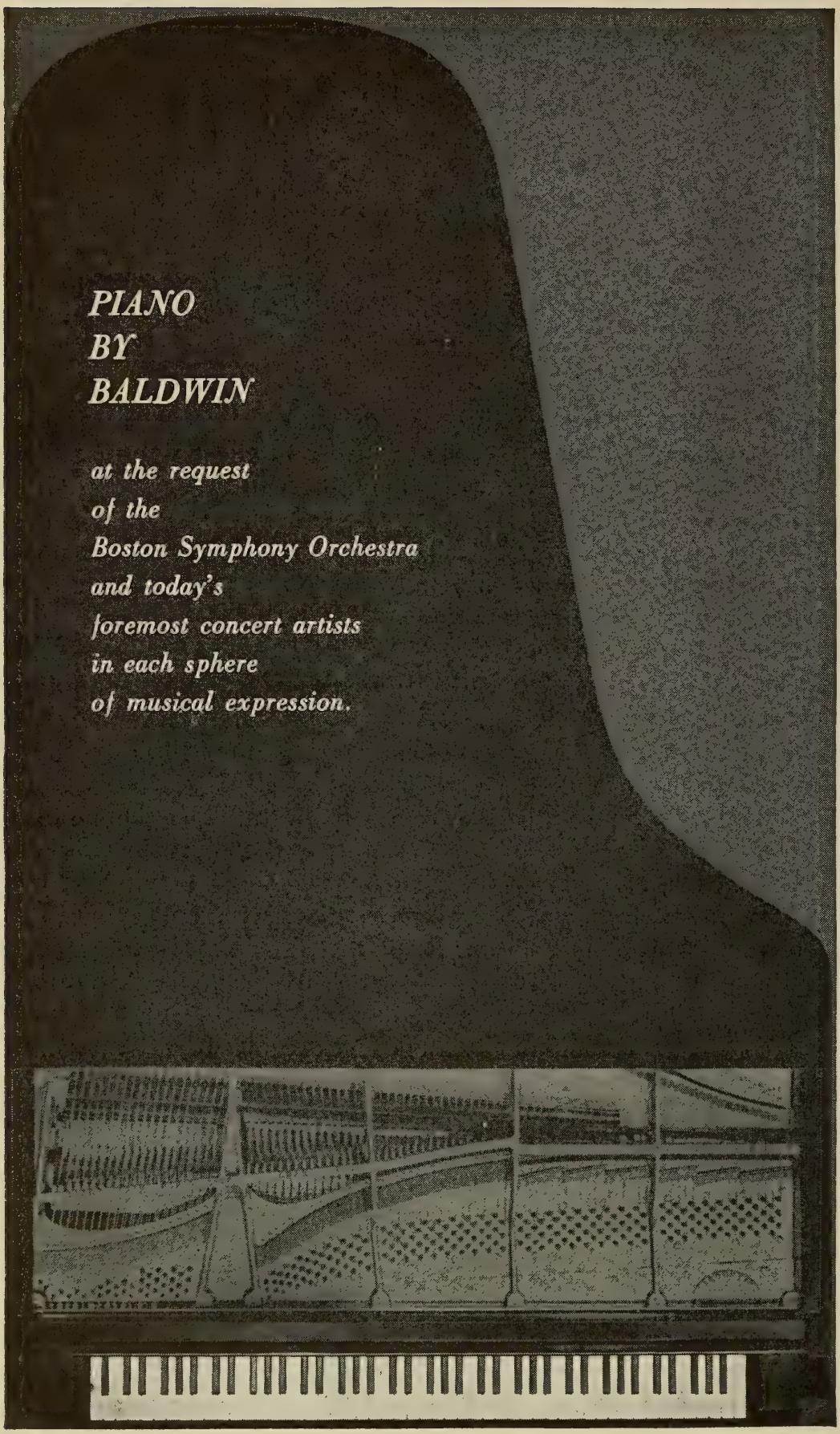
"Mahler's plan is unlike any other I know of. Even among his own irregular structures, the Third is unique in its contrasts of tension and rest, drama and commonplace, song and symphony, brevity and length.

"Often, the music builds to a heady crest of whirling intensity, only to settle abruptly on a humdrum plan of repose. Sometimes, the passage is crowded to bursting; sometimes, it is sparse and hollow and distant.

"It is as if Mahler wanted the low and the lofty to be equally accommodated in this symphony, the swift and the slow, the deep and the shallow – life on the run and life as an illusion of arrested motion.

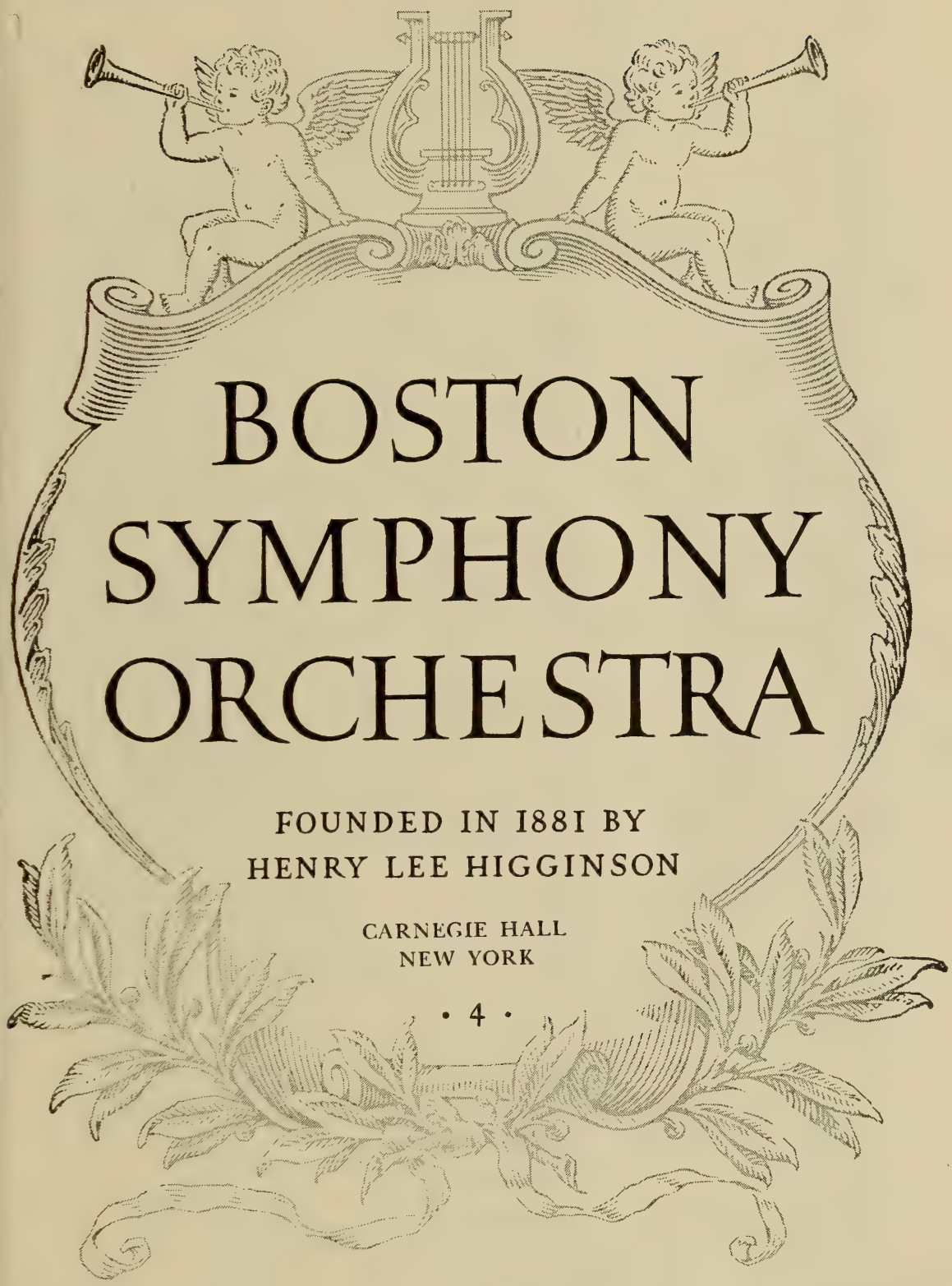
"I was glad Dimitri Mitropoulos and the orchestra were given the 'bravos' that rang out so smartly over the air from Carnegie yesterday. The maestro was in truly visionary vein, and the men rose to their leader's vision.

"He is quite a phenomenon, this master-music-mind from Greece, of uncanny insight and broad and deep as the music he cherishes – the ideal crusader for the genius and gospel of Gustav Mahler."



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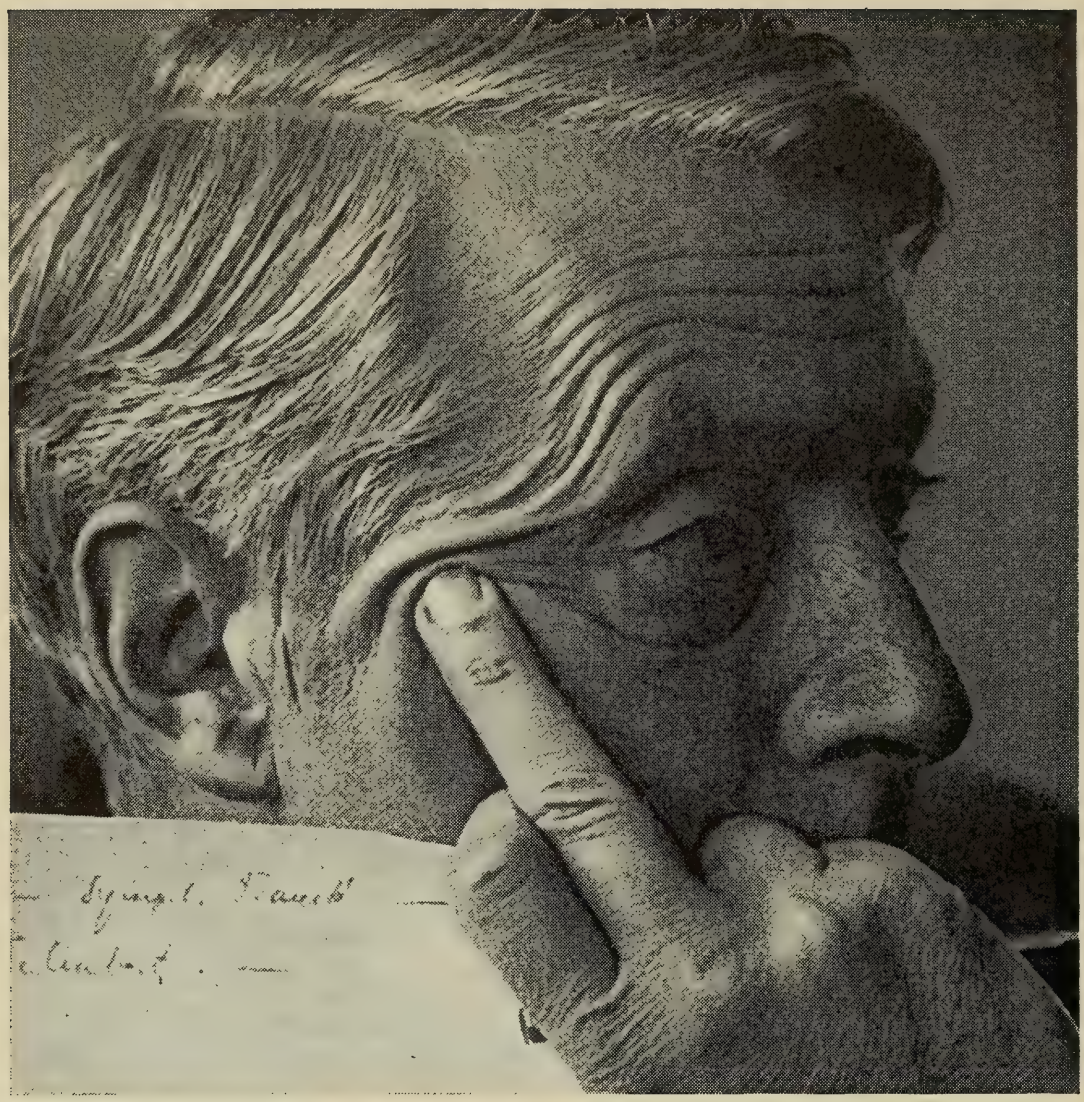
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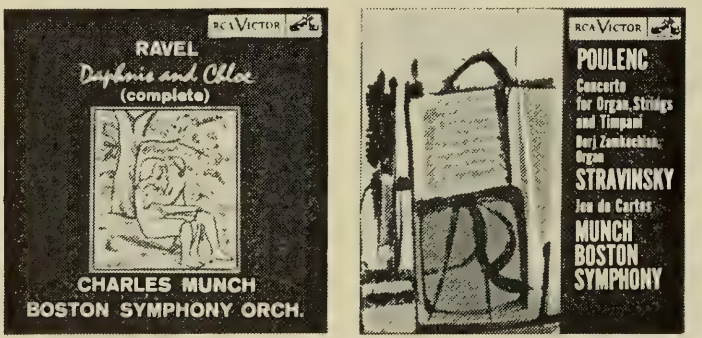
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I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

ROUSSEL . . . . . *"Bacchus et Ariane," Suite No. 2, *Op.* 43

INTERMISSION

SAINT-SAËNS . . . . . Piano Concerto No. 2, in G minor, *Op.* 22

I. Andante sostenuto
II. Allegretto scherzando
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SYMPHONY No. 5 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar, made piano transcriptions of many songs, including the great cycles, and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was published in

1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into

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perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."

Alfred Einstein also is reminded of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

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"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

By Albert Charles Roussel

Born in Turcoing (Nord), France, April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra.* Serge Lifar (Bacchus), Peretti (Thesée) and Spessiwtzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Dr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Thesus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder

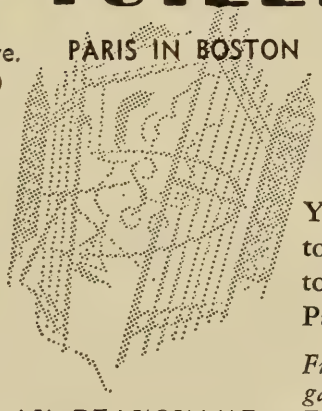
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— Bacchus resumes with the awakened Ariadne the dance of her dreaming — Bacchus dances alone (Allegro — Andante — Andantino) — The Dionysiac spell — A group marches past (Allegro deciso) — A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne (Andante) — Dance of Ariadne and Bacchus (Moderato e pesante) — Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

• •

The following apt characterization of Roussel's music was written by Edward Downes, the annotator of the New York Philharmonic programs:

"One of the least glamorous and least publicized French masters of our century, Albert Roussel scarcely fits the conventional picture of a French artist. But since his death in 1937 he has continued to grow while many a composer once considered more engagingly gallic has faded.

"Good taste, graceful form, clarity, logic, balance, restraint, simplicity, elegance: these are the types of labels usually attached to the French spirit. But happily for the rest of the world, the French spirit is far too self-contradictory to be contained in any such simple formulas.

"Balance and restraint will hardly do to describe the explosive passion of Berlioz's music, the canvases of Géricault and Delacroix, or the intoxicating rhetoric of Victor Hugo. Good taste is not a primary concern of Rabelais or the Rabelaisian *chansons* of his day. Neither the gothic cathedrals nor the music composed to be performed in them could possibly be considered simple or restrained. And who would think of attributing graceful form to the sprawling grandeur of Balzac's *Comédie Humaine?*

"Roussel's finest and most characteristic works, particularly his third and fourth symphonies, have sturdy, stamping rhythms recalling country dances rather than the glamour of the ballroom. They have a melodic tensile strength which never allows their long lines to sag. And their harmonies, conservative for their time and firmly based on tradition, have an originality and bite that continues to yield fresh surprises."

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ENTR'ACTE

CONCERT HALL ACOUSTICS

By Leo L. Beranek

Mr. Beranek, an expert acoustician, has served as consultant on several of the halls designed for Lincoln Center of the Performing Arts. As a member of the firm of Bolt, Beranek and Newman, Inc. of Cambridge, Massachusetts, he planned the acoustics of the Edmund Hawes Talbot Canopy in the Music Shed at Tanglewood (1959). He has studied the principal music halls of the world (including Symphony Hall) and has written a book reporting his findings, "Acoustics for Halls of Music," which is to be published this year by John Wiley and Sons. The following is an advance excerpt from the book, reprinted from the "Saturday Review" of November 25, 1961.

"But I don't want to hear a pin drop," exclaimed Eugene Ormandy, throwing his arms upward for emphasis. "I want to hear the orchestra!" This explosive remark was made by Mr. Ormandy to the manager of a world-famous modern concert hall who had just said that his hall had "perfect acoustics because everywhere in it one can hear the sound of a pin dropped on the stage." Mr. Ormandy shares the belief of most other informed listeners that excellent acoustics for music are not simply a matter of the projection of faint sounds from the stage to the rearmost seats.

What are good acoustics for music? Is there agreement on which halls are good and which are not? Are there several kinds of good acoustics just as there are good white wines and good red wines? The literature offers no satisfactory guidelines. Most written discussions of acoustics for music either express one person's opinion based on his own listening or conducting experience, or they conclude from randomly collected statements that there is no rhyme or reason whatsoever to the subject.

I accept the fact that there are debates about acoustical quality. But I do not agree with those people who deny the existence of "good" and "bad" and think it a mere matter of taste. If that were the case, acoustics would stand alone as the one thing in the world not possessing different kinds or degrees of quality.

It was early in November, 1955, that I settled back in my favorite lounge chair before a warm fire to enjoy a then current issue of *The New Yorker*. My peace of mind evaporated as I came to this passage:

"Most of the people who have set themselves up as consultants on matters of acoustics contend, not unnaturally, that by applying certain laws of physics and using certain testing devices they can determine in advance how hospitable to sound a new auditorium will be. The fact is, however, that several auditoriums built in Europe recently under the guidance of consultants who presumably applied the laws of physics and used the testing devices have turned out to have dreadful acoustics.

When the . . . new concert hall, which was hailed in advance as . . .'s finest auditorium, opened last year, it proved to be an acoustical atrocity . . .; Although years of acoustical study had gone into the design of the building, it was discovered after the first few concerts that [numerous changes had to be made]. This has been helpful, but the acoustics are still far from satisfactory. The sad truth is that while scientists in many fields can foretell with unvarying accuracy what will result from a combination of known factors, those who specialize in acoustics seem to be on no surer footing in making their forecasts than meteorologists are in making theirs. From the evidence, it appears that no one can say for sure what the acoustical qualities of an auditorium will be until it is finished, furnished, heated, and filled with musicians, music, and listeners. And if the qualities turn out to be disappointing, it will very likely be expensive to correct them—if it can be done at all."

This article was written about a concert hall dedicated a year earlier in another country, but the condemnation of modern acoustics—my field—cut deep. Reaching for a pencil, I jotted down the cities in which halls that I knew had been built since 1900: Paris, Copenhagen, Berlin, Munich, Liverpool, London, Caracas, Turku, Gothenburg, Chicago, San Francisco, Rochester, and Cleveland. I was forced to admit that only two halls were relatively free from criticism, and in one of them draperies were being hung in an attempt to improve musical balance and blend.

I asked myself, "What is wrong with our knowledge of acoustics?" We had entered the twentieth century auspiciously, with the opening of Symphony Hall in Boston, one of the world's finest. Its acoustical consultant, Wallace Clement Sabine, had already become famous through his basic paper on "Reverberation" that first appeared in the *Proceedings of the American Institute of Architects* in 1898. Everyone believed that the essential factors of musical acoustics were then formulated. Sabine's papers, published during the next fifteen years, became the Bible for his followers. His formula for reverberation time and his measured sound absorption coefficients for audiences, brick, glass, plaster, and wood are still listed as authoritative in current texts. But something was wrong. Subsequent halls were not so successful as Boston's and for what reasons nobody was sure.

The New Yorker had thrown down the gauntlet. It gradually dawned on me that I probably was in a unique position to accept the challenge. Not only did I have advanced training in acoustics and extensive practical experience, but I had played in Cornell's and Harvard's symphony orchestras as a student and had attended musical performances in Boston, New York, and London regularly. Further, the international meetings on acoustics, which began after World War II, had brought me into contact with acousticians who had access to modern electronic equipment and who would be willing to help me obtain acoustical data on halls in other countries. Most important, I

had reason to go to Europe and South America often on business and could easily arrange to hear music in several additional halls during each trip. I resolved to journey to as many of the world's well-known halls as possible and listen to music in them; to collect architectural drawings and photographs; to take acoustical data; to interview conductors, musicians, music critics and experienced listeners; and to use these findings to confirm or destroy old beliefs and to build a new understanding of acoustics, if possible.

In the next six years, I traveled in twenty nations on five continents. I heard music in over sixty halls, as far north as Helsinki and Turku, as far south as Buenos Aires, as far east as Moscow and Jerusalem, as far west as San Francisco.

What has all of this activity accomplished? First, I found that the technical and popular literature is dotted with erroneous data, inaccurate estimates, and possibly some deception. Reliable acoustical data were obtained. Because additions and changes are constantly being made in halls, I have with the help of Wilfred Malmlund checked drawings against recent photographs and revised them where necessary. I have personally measured the dimensions of orchestra pits, stage enclosures, and spacings of audience seats, climbed through attics and prowled in stagehouses, and probed walls, ceilings, and balcony fronts to identify materials positively. I listened to music in several locations in each hall and attempted to identify those factors in the architecture that influenced the sound. Later the acoustical data, drawings, and architectural details that were accumulated were sent to scientists and hall managers (or their architects) for checking.

Looking back, the difficult part of these years has not so much been collecting the data but rather living with previous decisions. As an example, a hall for which my firm was acoustical consultant was scheduled to open several years after the beginning of this study. Years before, the building committee, the architect, and I had gone through the literature of acoustics. We had explored the on-tour experiences of the resident orchestra. For esthetic reasons and audience comfort, it was finally decided not to build a modified version of Boston's Symphony Hall, but rather to use a modern, low-ceilinged auditorium (which the orchestra and its musical consultant had become acquainted with on tour) as a general model. I could find nothing in the literature to recommend against this decision. But, by opening day, my interviews and data were beginning to show that the new hall would not rank among the world's great. It was too late to make changes; the interior was nearly finished. Thus, at the very moment that I was casting off the bonds of acoustical tradition from the first half-century, I was being branded as their exponent.

As I write this page, I have before me two sentences from a recent article in SR by Irving Kolodin in relation to the hall just discussed.

He says, "But the music tends to spread out and dissipate in the modified U-shaped room. . . . There would seem to be some relatively simple solution to this problem, and it is likely to be achieved once the acousticians and their graphs have been retired to a proper place of honor in history." I hope that my colleagues and I are not about to be retired, but if we are, who should take our place? Remember, it was the esthetic and comfort factors that determined the Committee's choice between Symphony Hall and the modern model. Only study, knowledge, and experiment using the scientific method will permit substitution of other bases for decisions. The choice is not between acousticians and oracles, but between valid and invalid knowledge.

In 1959, the first two major results of my studies were made public. One was disclosed on July 11, the day the new orchestra enclosure and canopy for the Tanglewood Music Shed in Lenox, Massachusetts, were dedicated. This modification of a previously criticized concert hall has received enthusiastic reviews from the start. The success of the canopy makes it apparent that it is now possible in other than narrow, rectangular halls to have a fine acoustical environment for symphonic music. On September 5 the second result was disclosed in a paper presented orally at the Third International Congress on Acoustics at Stuttgart, titled "Audience and Seat Absorption in Large Halls." I showed from measured data that, with row-to-row and seat-to-seat spacing found in modern halls, audiences absorb 50 to 75 per cent *more* sound energy than is shown in tables given in handbooks on acoustics. Hence, a hall that by the old tables would be expected to have a reverberation time of 1.9 seconds has, in actuality, a reverberation time of 1.5 seconds. The difference between 1.9 and 1.5 seconds is the difference between a "live" hall and a "dry" hall, and today's conductors prefer a live environment for concerts by large symphonic orchestras.

I have collected new information affecting the shape, materials, balconies, stage enclosures and seating design of halls for music. Most significant, I believe, is the identification of a dozen independent attributes of musical acoustics and the development of a procedure for using them to arrive at overall rating numbers for halls for music. Thus the architect today should be able to navigate through the shoals of architectural acoustics with the more certain aid of his acoustician pilot.

In connection with my survey a wide range of opinion in the musical world has been systematically sought in detail. Twenty of the world's leading conductors and twenty-one leading music critics in the United States, Canada, and England have been interviewed.

The principal discovery of these researches is the predominant importance of acoustical intimacy in setting the quality of a hall. This finding signifies that an excellent hall for music must either be small or narrow, or else have hanging panels below the main ceiling to provide reflections similar to those that would occur from the side walls of a small hall. The main ceiling must be high to preserve the necessary liveness (reverberation time) in the room.

Another discovery is the relatively large importance that low-frequency (bass) reverberation in the hall plays in contributing warmth to the music.

CONCERTO IN G MINOR, NO. 2, FOR PIANOFORTE, *Op.* 22

By CHARLES CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

This concerto was first performed in 1868, the year of its composition, on May 6, at the Salle Pleyel in Paris, Anton Rubinstein conducting, and the composer appearing as soloist.

The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when B. J. Lang was the pianist. The early record of the Boston Symphony Orchestra shows many performances, dating from 1882. The soloists have been Otto Bendix, Helen Hopekirk, Alfred Hollins, George M. Nowell, Mrs. H. H. A. Beach, M. Sieveking, Antoinette Szumowska, Heinrich Gebhard, Harold Bauer, Germaine Armand, Frances Nash, Mischa Levitzki, and Percy Grainger (by whom the concerto had the last previous performance at these concerts December 31, 1920). The composer performed the work with this Orchestra at a special concert on November 26, 1906.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, cymbals, and strings. The score is dedicated to Madame A. de Villiers.

THE second in order of the five concertos which Saint-Saëns wrote for the pianoforte and played far and wide, the Concerto in G minor attained extraordinary popularity, rivaling the Fourth in C minor in this respect. This popularity was not immediate so far as the critics were concerned, a race which Saint-Saëns contemptuously referred to as the "press assassins." When the work had its initial Paris performance, a leading periodical dismissed the artist both as composer and performer. When Saint-Saëns toured Germany with the new work in the autumn, conservative Leipzig likewise disapproved. The critic of the *Signale* deprecated the visitation of a "hyper-romantic" spirit upon the style of Bach, and denounced the third movement without qualification. But the public was far more interested in the charm and skill of Saint-Saëns than in such liberties as he may have taken with the classical forms. Nor was Franz Liszt, who had no use whatsoever for the critics and their "dignified ignorance," as he expressed it, in the least disturbed by the apostasy of his French friend. He received the score from Saint-Saëns while at Rome, and wrote: "Your kind letter promised me several compositions; I have been expecting them, and while waiting I want to thank you again for your *Second Concerto* which I greatly applaud. The form of it is new and very happy; the interest of the three portions goes on increasing and you take into just account the effect of the pianist without sacrificing anything of the ideas of the composer, which is an essential rule of this class of work."

The light spirit of the Concerto is unburdened by any slow movement, its only grave pages consisting of the introductory andante sostenuto beginning with a cadenza for the piano unaccompanied, and recurring at the close of the movement. The second movement, allegro scherzando, more closely resembles the sonata form than the traditional scherzo. The concluding presto is suggestive of a tarantella, although not so indicated. It moves to a large and brilliant close.

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JEANNE MARIE DARRÉ

Jeanne Marie Darré has made her American debut with this Orchestra.

This pianist from France won first prizes at the Paris Conservatoire, was awarded the Legion of Honor in 1950, and in 1960 the *"Chevalier des Arts et Lettres."* She has played in many parts of Europe but until now is known in this country only through her recordings. She is at present a professor of piano at the Conservatoire.

"LA VALSE," Choreographic Poem

By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The instrumentation calls for 3 flutes and piccolo, 3 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle — what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other — Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghilev, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghilev did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows

brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous – the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture – 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

The late French critic, Pierre Lalo, singled out Ravel's *La Valse* among all his works, in an article in *Le Temps* (January 29, 1942): "If among the jeweled brilliance of his music I had to choose what to place in the full light as of the very first order, I would name without hesitation *La Valse* and *L'Heure espagnole*. . . . *La Valse* is a great orchestral work of proportions and character unusual for Ravel, in which he has put the best and strongest of himself. It is a vast tableau of various aspects of the Viennese waltz, with its allure, its *élan,* its caresses, its *voluptés,* its alternate gentleness and brutality. The effect of this powerful giddiness, in which the splendor of the orchestra builds and multiplies a power of irresistible intoxication, is truly vertiginous. The most celebrated waltzes, the most propulsive, are weak and puerile in comparison with this swirl of the dance which is like a force of nature, a turbulence of all the undulations of rhythm. Ravel in no other work has achieved this particular amplitude and power, and I cannot help regretting that he has not left us more of the same sort."

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IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

MARTINU . . . . . "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

A suite from the Chrysander edition was performed on a swan boat in the Public Garden, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922).

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their witcombats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."†

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only

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* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

† Samuel Pepys, in his diary of an earlier date, tells how transportation by water was then common practice. He wrote (August 23, 1662): "So we fairly walked it to White Hall, and through my Lord's lodgings we got into White Hall garden, and so to the Bowling-greene, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his sonatas at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed of his restoration. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays—no wonder that a child dreaded such an ogress!"

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year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the

barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 – probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" – it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and with its limited open notes inadequate for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

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* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890;
died in Liestal, Switzerland, August 28, 1959

The score is dedicated to Charles Munch, and to the Boston Symphony Orchestra on the occasion of its 75th anniversary. It was first performed January 7–8, 1955, by this Orchestra in Boston, and repeated in this series March 16–17, 1956.

The first movement is dated on the manuscript (which otherwise is dated on the title-page as completed in 1953) "New York, April 25, 1951 — Paris, May 26, 1953." The explanation of this extensive period for the first movement is that it underwent re-writing.

The *Fantaisies* have received an award by the New York Music Critics Circle as the "best new orchestral work" presented in New York in the year 1955. (It was performed at the Boston Symphony concerts there, January 12 and 15, 1955.)

The orchestration is as follows: 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU composed this work at the request of Charles Munch. The score is in three movements, the first episodic, with frequent changes of tempo.

Mr. Martinu, in answer to an inquiry, was kind enough to provide an explanation of his fanciful title:

"The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

"So when you ask the composer to talk about his work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate. They may be a part of the composer's private life which he does not like to speak of, or perhaps he does not know how far it is connected with the piece, because the real musical problem takes the place of many other things, which means more than the change of feelings.

"To come to my *'Fantaisies,'* there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life. So I had the intention to write for him a symphony which I would call 'Fantastic'; and I started my idea in a big way, putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I saw it was not a symphony but something which I mentioned before,

connected with Munch's conception and conducting. I abandoned the title and finally I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

"I called the three movements *'Fantaisies,'* which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera *Juliet,* which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory."

It is interesting to know that Mr. Martinu first considered "Fantastic Symphony" for his title. He may well have changed it in the realization that the suggested comparison with Berlioz would be misleading. It has no close or imitative similarity to that aptly named masterpiece. It has no observable descriptive intent, no *"idée fixe."* It is indeed episodic in form, with a whimsical use of rhythm, or color, while in these respects the fantasy is indebted to no one, but is the composer's own. The work is bound into unity by recurrence and by homogeneity of style. The writing is clear and spare, without complexity of contrapuntal texture. The recurrence is less literal than stylistic. The score is characterized by a constant and prominent melodic line, often vividly backed by rhythmic play, sometimes vigorous and startling, or by a sinuous, chromatic, "color" figure, as that given to the woodwinds at the very opening and several times returning in varied guise.

The first movement opens lento, 9/8, with sustained notes by the trumpets over the curiously rippling figure just referred to. An andante moderato, beginning with the flutes, increases to an allegro (4/4), introduced by an ascending passage for the horns. A nostalgic theme is developed at first by the strings alone; other instruments enter until the full orchestra, still in melodic vein, brings a climax. A sustained note from the oboe introduces a new section. In still another, the violin solo carries a rhapsodic melody to a percussive accompaniment. There is a return to the opening lento section, and a piano ending.

The middle movement is an allegro 6/8. It brings in another "rippling" passage. A reminiscent theme is worked together with a short and vigorous motto in the strings. The climax gives way to a middle section in 2/4, which builds to another high point, with full orchestral chords. There is a return to the first part, treated more broadly and ending pianissimo.

The finale is a lento in common time. The orchestra opens with a melodic theme (cantabile). The low strings propose another singing theme. An andante section in 3/4 is introduced. A clarinet solo leads into still another section (allegro) for the full orchestra. There is a lento close whereby the Symphony, as well as its earlier movements, ends softly.

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ENTR'ACTE

DVORÁK'S PARTICULAR ROAD TO FAME

When Dvořák, emerging from Central Europe, spread his fame westward and was received in England in 1884 as no composer had been since Mendelssohn, a newspaper article was headed: "From Butcher to Baton." The phrase was more alliterative than just. To "wield the baton," to use a trite phrase as old as the eighteen-forties, was never his profession, but it was the best way to get his music performed. As for the butcher's profession, he had no more than served as apprentice from the ages of thirteen to fifteen in the small Czech community of Zlonice, having until then followed his father's trade according to traditional custom, being the eldest of eight children. When he left the butcher's block, music became his goal, and he missed few opportunities. He was a proficient violinist and pianist, went to the Organ School at Prague in 1857, and graduated two years later, playing viola in the orchestra of the Czech National Theatre for ten years. It meant a bare living but invaluable experience in the repertory of an orchestra and the tonal possibilities of the instruments.

While he took playing jobs for a living, to study music and to compose were his main pursuits. He eagerly absorbed the music about him, which was various and included *The Bartered Bride* and other operas of Bedřich Smetana, his fellow countryman, twenty-seven years his senior but only then finding true recognition. He tried his hand at every form — chamber music, symphonies, choral music, songs, dances, and particularly operas. He probably put more hours into his operas than any other works and composed nine during his life. None had much success except in home consumption.

He composed a large number of scores in these formative years, and destroyed most of them. This was probably the world's good fortune rather than its loss, for it meant that the young man had a healthy amount of self-criticism, that he aimed high. Dvořák never ceased to improve his craft.

In the 'seventies, he found performance for several works which he did not decide to destroy or put away for revision. These included two symphonies (there were two still earlier ones which he would not show; the five later published would make nine). His music of this decade had hardly found enough self-standing individuality for survival in the world at large. The choral *Heirs of the White Mountains* made a considerable stir in Prague by virtue of its patriotic subject. The Symphony in E-flat (actually his third) was conducted by Smetana in 1874. It has been posthumously published, but a disturbing similarity to *Lohengrin* reveals that Dvořák not unlike other composers of the time was dominated by Wagner.

His fame in these years was purely local. It was by a fortunate accident that the door was opened to a wider musical world. In 1875, he made a request to the government of Austria, to which Bohemia was subject, for a grant allotted to "young, poor, and talented artists." Dvořák was all three – moreover, he had acquired household responsibilities – he had married Anna Cermakova, an operatic singer, in 1873, on a pitifully small salary. The composer submitted his music with his petition and the judges who passed upon it included Hans Herbeck, director of the Court Opera in Vienna, Johannes Brahms, and Brahms' æsthetic promoter in Vienna: Eduard Hanslick. These three were evidently impressed, and it may have been through their insistence that the award was repeated for five successive years. Brahms did more than this. On receiving Dvořák's *Moravian Duets* in 1877 he wrote to his publisher Fritz Simrock, thereby pushing forward a fine but unknown talent for the world's inspection. Brahms himself had been proclaimed at large by Schumann twenty-four years before, very differently but with similar effect. Brahms' letter to Simrock, often quoted, is worth requoting:–

"Vienna, Dec. 12, 1877

"Dear Simrock:

> "For several years past, in awarding the Austrian State Prize, I have been delighted with the pieces by Anton Dvořák (pronounced 'Dvorshak') of Prague. This year he submits, among other things, a Cycle of Ten 'Duets for Two Sopranos with Pianoforte' that seem to me so perfectly charming they should be a practical publishing venture. . . .
> I have urged him to send you these Lieder. When you play them through, you will be as delighted with them as I am, and as a publisher you will be particularly pleased with their piquant originality. . . . Dvořák has written all sorts of things: operas in Bohemian, symphonies, quartets and piano pieces. At all events, he is a very talented man. Besides, he is poor! I beg you to bear this in mind. These Duets will tell you everything, and they should be a good 'selling article.' His address is Prague II, Kornthorgasse No. 10.
>
> "With best regards,
> "Your J. Br."

Whether Simrock knew a good thing when he saw it or whether he was at first inclined to favor his best client whose judgment was worth listening to, he at once published the *Moravian Duets,* and asked for some *Slavonic Dances* which he published in 1878, following these with chamber works. The effect was immediate. Conductors became interested and asked for orchestral works. Hans Richter introduced his music in Vienna, in German cities and in London. Critics in Austria and Germany noticed him. Brahms' friend Joseph Joachim in Berlin took up his cause and performed his chamber music. He was invited

to visit England and conduct his music in 1884. England had made much of his *Stabat Mater* the year before. He was to visit England repeatedly until 1896, meanwhile visiting America in 1893.

The popular enthusiasm his music met everywhere is not hard to account for. In the first place he had a genius for infectious rhythm and immediately appealing melody, an apt sense of color. There was another reason — a general fervor for music of national character. There had long been public sympathy with Bohemia as an oppressed country under the Austrian heel. Here was a real Bohemian, a man of the people, of child-like simplicity and peasant ways, who wrote music with Bohemian titles. Western sentiment assumed that here at last was the Bohemian national soul become articulate. Mrs. Jeannette Thurber, a lady of means in New York, was one of these enthusiasts. She engaged Dvořák to direct her National Conservatory of Music (emphasis on "National"). She and her associates carried their reasoning one step further and hoped that he could capture in music the true spirit of America (whatever that might be). Dvořák always ready to oblige did his best in a symphony, a quartet, a trio, and an overture *The American Flag*. It is not very clear how these earnest and race-obsessed persons expected their visitor to produce true American music by studying Indian or Negro sources. Those who did not know Bohemian music first hand were hardly in a position to judge how close he had come to his own national sources. He admittedly used only his own themes. They could not have known to what extent these *Slavonic Dances* (note the broader term) approximated what one might hear in Slavonic countries and how much of their charm was simply the superlative invention of the composer himself.

It was enough for them that Dvořák was of Czechish blood and grew up with the popular music around him. He obviously longed for his homeland while he was in London or New York, but this was partly because he was never at home in a city — rural life was exclusively to his taste. He was a family man and loved to consort with his own people in their own language. He was a patriot in a personal sense, but not in any sense of the militant agitator, the theorist. He bespoke his origin as every composer must in some degree. But he was not a devoted nationalist in anything like the way that Moussorgsky was a Russian, Smetana a Czech, Bartók a Magyar. He simply modeled his scores on the forms of general European musical culture and gave them a stylistic color of his own.

Even when he was composing for his own people he could not avoid basic Western traits. Ottokar Šourek, his principal and also native biographer, tries to make out his music as Czechish to the core, but in dwelling on this point he seems to be doing his best to convince himself as well as his readers. Dvořák from his earliest experience embraced

the music of more universal importance. Mozart and Haydn were his gods and so was Schubert. As a spontaneous melodist he was a sort of Bohemian Schubert. He was bitten by the Wagnerian virus, as were most young composers of his time and his earlier works sometimes groped through a Wagnerian haze. Dvořák's destined genre was classical form. When Brahms became his friend and protector for life, he came under the more beneficial influence of that master, acquiring just the amount of discipline he needed.

In other words he was sensitive, sometimes oversensitive, to all the music about him until he developed the more independent strength of his full maturity. To call him an eclectic would be quite unjust. Resemblances in his music were part of the process of finding his musical identity. This was consistent with his effort to draw upon every likely source and to turn his findings to his own uses. A result was a fusion of styles put to use toward personal ends. Another result was a great divergence of forms. Dvořák was an amiable man, anxious to please, happy when he found performance and success. He wrote in chamber combinations because chamber groups were after him, symphonies and symphonic forms because conductors were after him, oratorios because choral societies, particularly those in England, were after him, short works because his first (but not only) publisher was

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Dr. Munch will then conduct for the last time in New York as the Music Director of this Orchestra. His program for both concerts follows:

BERLIOZ . Fantastic Symphony

DEBUSSY . La Mer

RAVEL . . Daphnis and Chloe, Suite No. 2

after saleable scores. He wrote nine operas through his career because his fondest ambition was to achieve a successful opera — an aim he never realized beyond Prague. Thus Dvořák became a composer for the world, obliging general taste. He appealed to Westerners as an interesting exotic from a picturesque country. His stream of melodies was captivating, his rhythm heady, while his larger scores could be dramatic and vital. He was gratifyingly contemporary, advanced but not too advanced for the general taste — in a word, a best seller in his day.

J. N. B.

CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier); March 16, 1956 (Leonard Rose); February 5, 1960 (Gregor Piatigorsky).

The orchestration is for woodwinds in twos, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Šourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make any alteration in it without my knowledge and permission — also no cadenza such as Wihan has made in the last movement — and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo — like a breath — with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

The first movement, allegro, in B minor, 4/4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3/4. The finale, allegro moderato, in B minor, 2/4, is a fully developed rondo on three themes.

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ANDRÉ NAVARRA

André Navarra, born in Biarritz in 1911, spent his childhood in Toulouse. He studied at the Conservatory of that town, gave a recital at the age of eleven, and graduated at thirteen. He then made his way to Paris, where he entered the Conservatory, and since his parents were poor, earned a livelihood by playing in music halls and the like. He took a first prize and made his public debut in 1929, under Gabriel Pierné. His career as virtuoso was interrupted by the War, but expanded quickly in the ensuing years. In 1949 he became a professor at the Paris Conservatory, and also gives courses in interpretation at the Accademia Chigiana in Siena, Italy. He is now making his first appearances in the United States.



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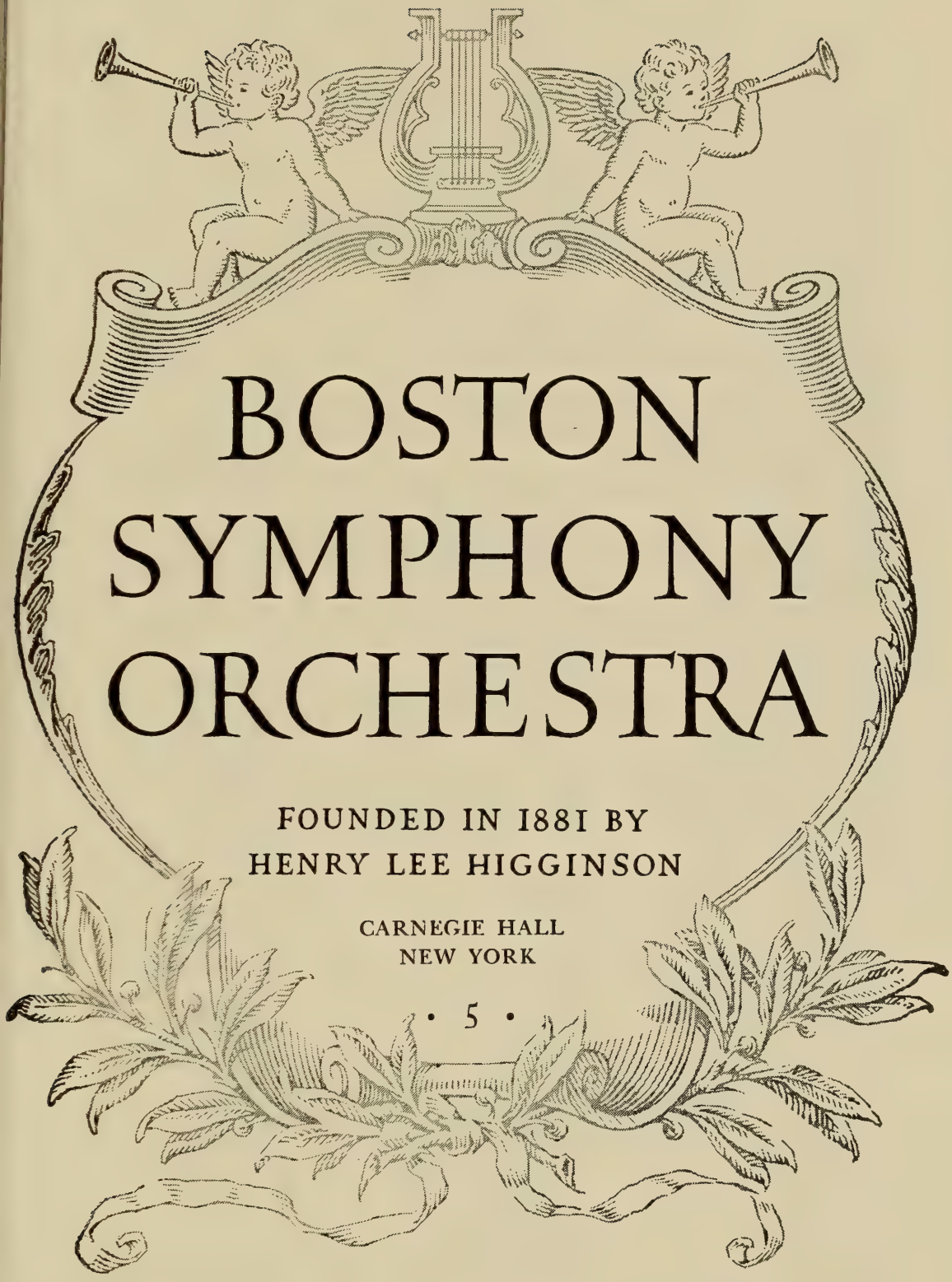
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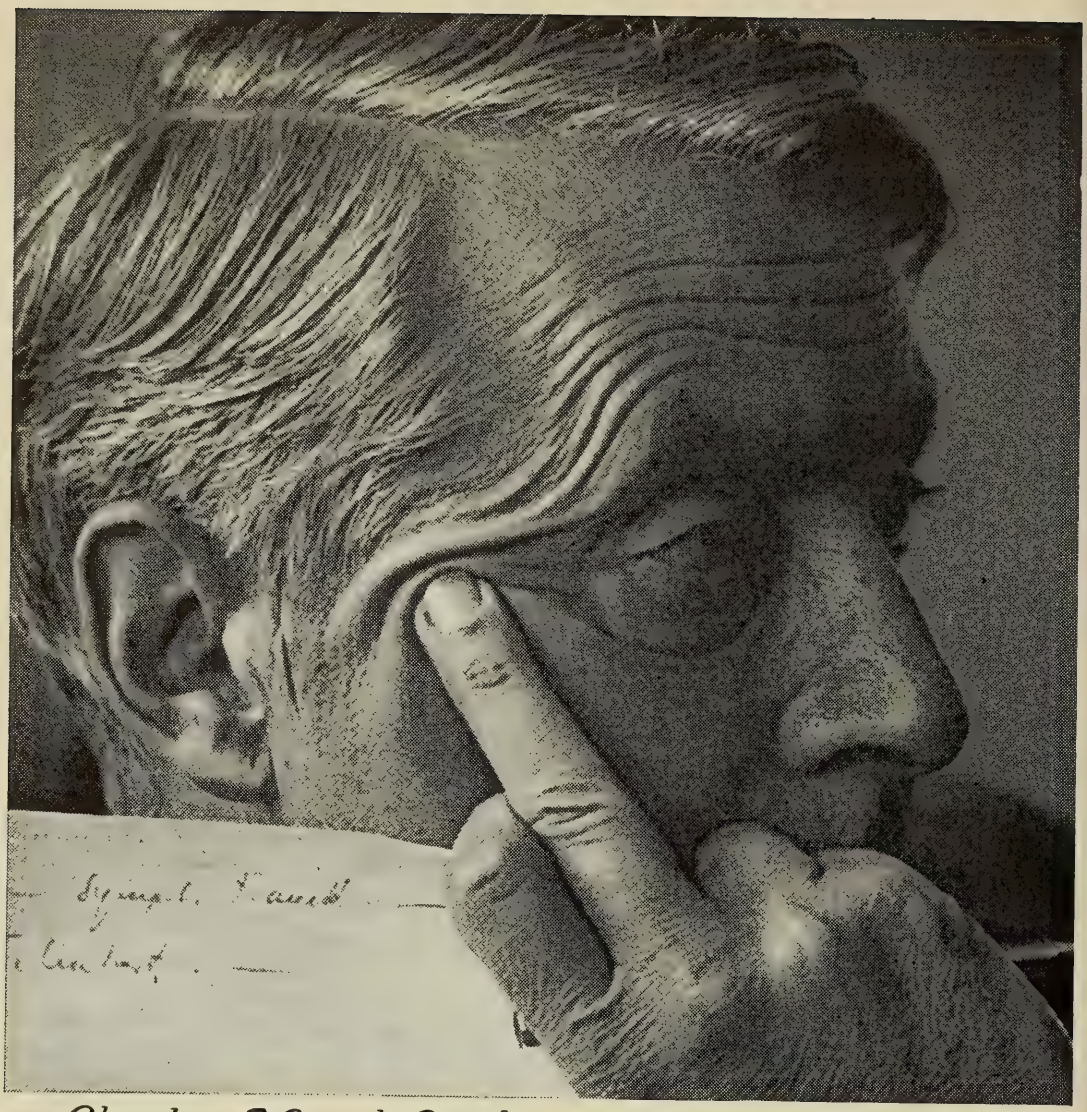
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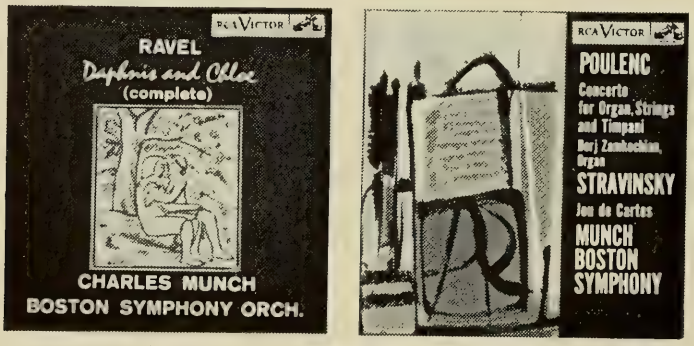
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Program

BERLIOZ.....*Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

INTERMISSION

DEBUSSY.....*"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)

II. Jeux de vagues (The Play of the Waves)

III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

RAVEL.....*"Daphnis et Chloé," Ballet, Suite No. 2

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE).

Op. 14A

By HECTOR BERLIOZ

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Ferrand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Ferrand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece

*Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention – which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination?

---

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

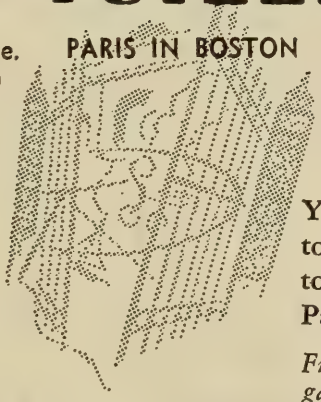
† *Berlioz and the Romantic Century,* 1950.

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The motivation of the simplest music is not to be penetrated – let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *Der Freischütz* – musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Strauss's Till on the scaffold – these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this miscegenation of the tone and the poetic idea has been laid upon Berlioz. Barzun, defending him, has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination—a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name—Estelle—were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra,* and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

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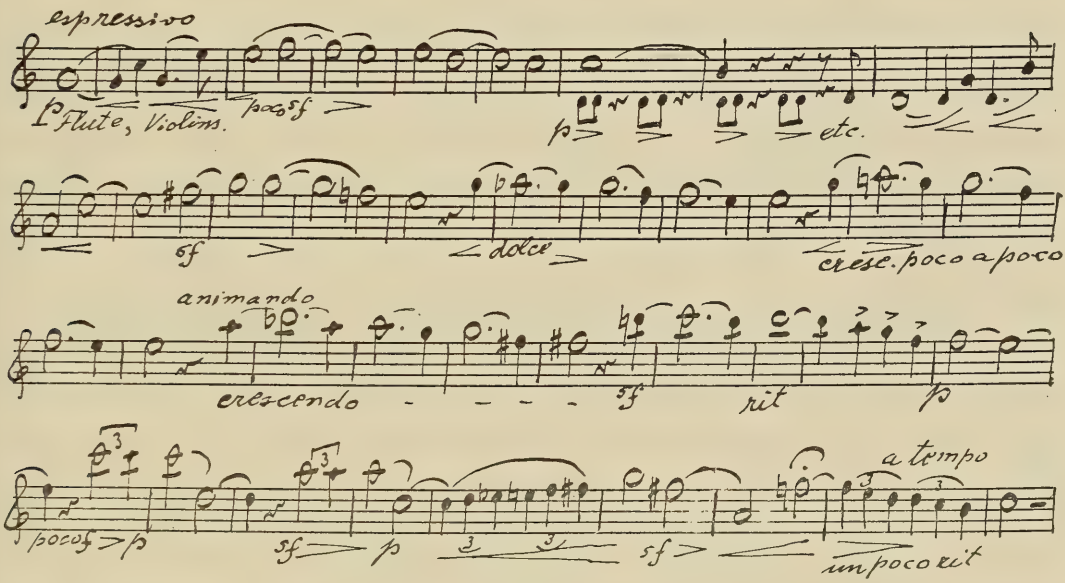
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may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

• •

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:



The first movement, like the slow movement, which makes full use of the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *"religiosamente."*

In the same line of thought, the "ball scene" is the waltz-scherzo. Its

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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RAVEL AND "LES APACHES"

RAVEL'S place in the development of music in France has been referred to as that of a connecting link. Thirteen years younger than Debussy and influenced by his style, he found fame a decade later. He developed as an independent artist, alert to many trends, dedicated to none. He was looked upon as among the advanced, admired by the discerning, but by no means the majority until works like the *Alborada del gracioso,* the String Quartet and *Shéhérazade* in 1903, the *Rapsodie Espagnole* in 1905, made it evident that he was an outstanding master in music for piano, for a chamber group, for voice, for orchestra. The rise of the *Groupe des six* under the aegis of Satie just before the end of the First World War seemed to put him in the passing rather than the forward-looking paths of music. Meanwhile, his fame and his popularity with audiences at large increased steadily and rapidly.

Creatively speaking, his growth as an artist was in his later years retarded by circumstance. When the first World War came he was thirty-nine. He had completed his *Daphnis et Chloé* two years before, and that score was to prove a sort of apex. Not accepted for war service

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on account of his slight stature, he joined the ambulance service and found himself eternally waiting for orders while out of reach of music. He lost his mother, to whom he was deeply devoted. He had fits of depression and never quite recovered his good health. He suffered from insomnia for the remainder of his life.

Ravel as composer was in many ways unique. He took hints from those composers who could enrich or clarify his style, but he imitated none. His music is distinctive and personal; every bar is unmistakable Ravel, yet it is not hard to trace his derivative enthusiasm — Debussy in particular. The error of his early critics, who classed him as among the weak imitators of Debussy, has been frequently and specifically disproved, yet it would be hard to imagine the bulk of his music if there had been no Debussyan precedent. Ravel took colors from Debussy's palette, but his clear, objective style had nothing of the "impressionism" of the man whom Rolland called "the great painter of dreams." Ravel especially admired Chabrier and Saint-Saëns and no doubt derived from them points in orchestration. He admired Fauré, with whom he studied, and Satie, composers who must have taught him discrimination in detail, the eloquence of simplicity. He eagerly responded to such Russians as Moussorgsky, Rimsky-Korsakoff, or Borodin when they were being newly "discovered" in Paris. His later association with Stravinsky, another colleague in Paris, was beneficial — it could not have been otherwise. He was never quite at ease with the *Société Nationale* and the *Schola Cantorum,* for the music of d'Indy, Chausson and the Franckists had never been wholly congenial. Ravel never belonged to a circle propagating a cause or waging æsthetic warfare in the usual Parisian manner.

The group with which he was associated called themselves *"Les Apaches."* They are enumerated by Victor I. Seroff in his biography of this composer. The circle escaped being a clique by its diversity among the arts — Florent Schmitt, the composer; Léon Paul Fargue, the writer; Émile Seguy, the designer; Tristan Klingsor, the poet; Ricardo Viñes, the pianist; M. D. Calvocoressi, the music critic. Later another critic, Émile Vuillermoz joined them, Désiré Inghelbrecht, the conductor; Maurice Delage, the composer-pupil of Ravel. They came together on Saturdays at 39 Rue Dulong on the top of Montmartre. There, in the fourth floor apartment of Paul Sordes, the painter, they sat in a semicircle around an upright piano or gathered around a table, listening to a new composition or piece of literature, or became involved in all-night discussions. They were drawn together because they enjoyed comparing their enthusiasms for certain writers, poets, painters or composers of their time. They were friends without a manifesto.

They all presumably had about the same taste in painting and literature as well as in music. Maurice Ravel shared with them their

mania for Chinese art and their enthusiasm for Mallarmé and Verlaine, Cézanne and van Gogh, their love for Chopin and Couperin, Whistler and Valéry, and their admiration for the Russians – the Mighty Five – and Debussy. Basically they all agreed in their opinions for, as one of them said, you cannot discuss a subject except with those who agree with you, and then you actually dispute only the details.

It was a group of young men whose art was their religion. They were ready to sacrifice everything to it. None of them, except for Maurice Delage, who had inherited a fortune, had much money. In fact, they had an utter contempt for money and claimed to have lost their respect for an artist when his work brought him some – they were that foolish. They sincerely believed that it was sufficient to sing, figuratively speaking. That is the way it was with them. And if they could buy enough tobacco, dark and strong, which was weighed and sold in large paper sacks, usually accompanied by a package of "Job" cigarette paper, to last them through the night, it was all they needed. Despite their poverty they were happy and managed to go *en masse* to the theatre, concerts, and art exhibits. They lived in such close harmony that they claimed that each one knew what every other one of them was doing, what he was thinking, and where he would be on the following day.

Ravel composed slowly and with scrupulous care for every detail. He was an external composer in that he never probed depths of tragic communication but was more at home with bright, scintillant wit, often edged with cynicism. He was content to turn a theme none too significant in itself to brilliant and exciting uses such as in his last two orchestral works, *La Valse* and *Boléro.* Yet who would claim anything less than superb thematic quality for *Daphnis et Chloé?*

No composer has had Ravel's particular genius for writing piano pieces and then transforming them into scores so completely orchestral that it becomes quite impossible to imagine them as ever having been intended for anything else. Moussorgsky's *Pictures at an Exhibition* has this magic in no less degree for having once been the piano suite of another.

Ravel was sensitive to musical suggestion. He could pick up Spanish rhythms as in the *Alborada del gracioso* or in the *Rapsodie Espagnole,* jazz rhythms as in the two concertos for piano, but he refined them in the crucible of his selective imagination. No vulgarity of the music hall remained.

• •

He liked to dwell upon his Basque origin. His mother was presumably Basque, although no information about her birth or lineage has been discovered. He had some knowledge of the Basque language and often visited St. Jean-de-Luz, the beach resort adjoining the small community of Ciboure where he was born and where a street is named

after him. His father was a Swiss and an expert in engineering, whereby Maurice may have acquired his passion for mechanical gadgets. Joseph Ravel met his future wife in Spain while he was employed in that country. Their first son was six months old when the family moved to Paris. Maurice grew up in Paris, and whatever sentiments he nurtured about his origins, he became a thorough Parisian. His personal appearance has been thus described by Victor I. Seroff in his life of Ravel:

"He seems to have suffered particularly because of the abnormally small size of his body: Ravel was just about five feet tall. Fear of not being noticed or, worse still, of being criticized was part of the reason why Ravel paid so much attention to his physical appearance. He periodically changed the way he wore his hair and his abundant whiskers. At one time he displayed a long pointed beard, later he wore it with two whiskers à la Franz Joseph, before he finally, in 1911, shaved his face clean and had his hair cut the way it appears in the familiar photographs.

"Despite the meager means of his family (while Maurice was not earning any money himself), he paid minute attention to the choice of his wardrobe: his suits, hats, shoes, waistcoats, socks, ties, and an assortment of little handkerchiefs for his breastpocket, all had to match and none were of conventional taste. At the age of twenty-five as well as at the age of fifty Ravel would consult his friends about the materials from which his shirts and suits were to be made, carefully examining the samples which he carried in his pockets, and making the final decision only after long and serious deliberation. It seems that later in his life Ravel claimed with great pride to have introduced the fashion of wearing fancy waistcoats and that when someone remarked on his dandyism he said, 'I would at any time rather have been Beau Brummel than Maurice Ravel.' "

M. D. Calvocoressi, who was an intimate friend of Ravel and a member of his circle, contributed a sympathetic but judicious article in Grove's Dictionary of Music and Musicians. His summation (written while the composer was still living) is as follows:

"In all his works Ravel stands revealed as a typical product of French culture, essentially intelligent, versatile, although he deliber-

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ately restricts his field, purposeful and eager to investigate the possibilities of music. He is, first and last, a pure musician, whose sensitive ear and alert sense of proportion lead him always to judge and to be guided by the properties of musical substance, never by any other consideration. He is more interested in problems of quality than in problems of pure form; but his sense of form is unerring. He sets great store by restraint; but the genuine emotion which permeates, for instance, *'Asie,' 'L'Indifférent'* (in *Shéhérazade*), *'Le Martin-Pêcheur'* (in the *Histoires naturelles*), *'Le Gibet'* (in *Gaspard de la nuit*), *'Oiseaux tristes'* (in *Miroirs*), the *'Forlane'* (in *Le Tombeau de Couperin*) and the slow movement of the String Quartet is never lacking even in works of his which, on the surface, may convey an impression of detachment. In his musical humor the sympathetic quality is as striking as the wit.

"His style is characterized by sharp definition of contours, by finish, point and piquancy down to the utmost detail. One critic has described him as always interested in achieving the seemingly impossible. From the technical point of view the remark is true enough. But it is always an artistic end, not a merely technical, that he has in view.

"His preference for working on a small scale has given occasion to much adverse criticism. That he was quite capable of dealing with broader schemes is shown by *Daphnis et Chloé,* and in a large measure by *Gaspard de la nuit.* If he did not do so more often it was by virtue of a deliberate, carefully thought-out æsthetic choice, or of what his adverse critics (who were almost as numerous as his fervent admirers) usually described as 'a sense of his own limitations.' But this very sense served him so well that there can be no doubt that few composers have succeeded in achieving more thoroughly exactly what they aimed at achieving."

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By Claude Debussy

Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862; died in Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *La Mer.* The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

La Mer is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft* of *La Mer,* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the

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* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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Soloist: ERICA MORINI — III January 24

BERLIOZ ..... Fantastic Symphony, Op. 14a
V April 4

BRAHMS ..... Symphony No. 1, in C minor, Op. 68
I November 15

DEBUSSY ..... "La Mer," Three Symphonic Sketches
V April 4

"Prélude à l'Après-midi d'un Faune"
II December 13

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III January 24

HAIEFF ..... Symphony No. 3
(First performance in New York) — I November 15

HANSON ..... Elegy in Memory of Serge Koussevitzky, Op. 44
I November 15

MOUSSORGSKY ..... "Pictures at an Exhibition,"
Arranged by Maurice Ravel
II December 13

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III January 24

RAVEL ..... "Daphnis et Chloé," Ballet, Suite No. 2
V April 4

"La Valse," Choreographic Poem
IV February 21

ROUSSEL ..... "Bacchus et Ariane," Suite No. 2, Op. 43
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SCHUBERT ..... Symphony No. 5, in B-flat major
IV February 21

STRAVINSKY ..... Symphony in Three Movements
II December 13

ERNEST ANSERMET conducted the concert on December 13

Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

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What other writers deplored in Debussy's new score when it was new, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *La Mer* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a

spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious command not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical – the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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DAPHNIS ET CHLOÉ – Ballet in One Act –
Orchestral Fragments
Second Series: "Daybreak," "Pantomime," "General Dance"
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting),

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what French artists of the late eighteenth century have imagined and depicted.

"The work is constructed symphonically according to a strict tonal plan by the method of a few motifs, the development of which achieves a symphonic homogeneity of style.

"Sketched in 1907, *Daphnis* was several times subjected to revision – notably the finale."

There were late revisions. If Ravel's date of 1907* is indeed correct, *Daphnis et Chloé* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original production. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *L'Après-midi d'un faune.* It can be well imagined that, in the presentation of *Daphnis et Chloé,* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," that a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5/4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.'" When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the

* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

INTERMISSION

DEBUSSY ..... *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)

II. Jeux de vagues (The Play of the Waves)

III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

RAVEL ..... *"Daphnis et Chloé," Ballet, Suite No. 2

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ENTR'ACTE

BEETHOVEN AND THE GIFT OF MELODY

"THE Germans, as we all know," said Igor Stravinsky in his series of lectures, *Poetics of Music* at Harvard (1947), "honor their three great B's. On a more modest plane we shall select two B's for the needs of our argument."

Stravinsky's "B," favored over Beethoven, was Bellini. "Bellini inherited melody without having even so much as asked for it, as if Heaven had said to him: 'I shall give you the one thing Beethoven lacks.'" And in Beethoven, according to Stravinsky, "we have one of the greatest creators of music who spent his life imploring the aid of this gift which he lacked. So that this admirable deaf man developed his extraordinary faculties in direct proportion to the resistance offered him by the one he lacked, just in the way that a blind man in his eternal night develops the sharpness of his auditive sense." He added that Beethoven's "greatness derives from a stubborn battle with rebellious melody."

Stravinsky, who has been known to deliver challenging polemics in plying an æsthetic case, may not have expected his audience in Sanders Theatre to swallow this one whole. We all know that Beethoven's sketchbooks are a record of protracted struggles to arrive at his themes; whether he was waging a "stubborn battle" to overcome the "lack" of a gift of melody is another matter. Stravinsky was led into this theory by his endeavor to exalt melody; full phrased, amply molded melody as the true crown of the art of music.

Beethoven's melodic gift is too obvious to be denied. What he did not cultivate was the rounded, periodic *cantilena* of the Italian opera composers. If he had had occasion to write such a melody he could perhaps not have matched Bellini's *"Casta Diva"* (nor could Stravinsky for that matter). What Stravinsky did not specifically admit was that Beethoven did not think vocally. Instrumental voices were instinct with his whole nature. When he was called upon for the human voice, as in his songs, *Fidelio,* the Masses, the Ninth Symphony, the instruments had the thesis most of the time. The voice parts often accommodate the instrumental development – reinforce rather than lead. On the other hand, one cannot begin to list the instrumental works where the melodic line is sustained in continuous instrumental song, far richer in range and multiplicity of parts than vocal song.

It is true that Mozart had something that Beethoven had not – he was the supreme vocal melodist. He can capture us with the first phrase of an air even before it is fully laid forth. With Beethoven this never happens. Symphonic melody being a different species, the initial theme appears as a motto, a promise, which achieves indelible beauty only as

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2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, DEPASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.

3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.

4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.

5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).

6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.

7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).

8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

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it is manipulated in development. If a listener could hear the opening theme of the *Eroica* Symphony without any foreknowledge of what is to happen to it later, it would seem nothing more than the chance parts of a tonic chord. The opening of the Fifth Symphony is nothing but a sequence of thirds. Themes of the Seventh are really propulsive rhythms which engender melody. A singer could convey very little of their beauty, and would be quite at a loss to give any idea of the succession of harmonies which begin the slow movement of the *Appassionata* Sonata. These are wonderful melodies as we come to know them instrumentally. Even a theme conceived in the form of an air, as in the *Cavatina* of the Quartet, Op. 130, the *Canzona* of the A minor, the slow movement of the last Quartet, the Andante cantabile of the *Pathétique* Sonata – these and many other slow movements are approximations of vocal arias, lifted to a higher level by instrumental treatment.

The emergence of melodic beauty in the developments might let a glimmer of light into the impenetrable mystery of the gradual and painstaking evolution of Beethoven's greater music through many transformations in the sketchbooks. Beethoven wrote more than once in his letters that to him the greatest difficulty was to get started on a composition. When once he had the themes as he wanted them, the score progressed fairly effortlessly. This might well mean that the basic conception had taken place in the preliminary fixing of the themes. An indication of this was once made by Beethoven to the Darmstadt composer, Louis Schloesser, if that gentleman has reported him fairly:

"I carry my thoughts about me for a long time, often a very long time, before I write them down. Meanwhile my memory is so tenacious that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things, discard and try again until I am satisfied. Then, however, there begins in my head the development in every direction and, insomuch as I know exactly what I want, the fundamental idea never deserts me – it arises before me, grows – I see and hear the picture in all its extent and dimensions stand before my mind like a cast and there remains for me nothing but the labor of writing it down, which is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other. You will ask me where I get my ideas? That I can not tell you with certainty; they come unsummoned, directly, indirectly – I could seize them with my hands out in the open air; in the woods; while walking; in the silence of the night; early in the morning; incited by moods which are translated by the poet into words, by me into tones – sound and roar and storm about me until I have set them down in notes."

The sketchbooks show through all their maze of notated memoranda that a theme was usually weak and insignificant in its first stages, and

only through many transformations reached its final pregnant form, as if ripe for development. One has the impression less of growth than of the gradual uncovering by the composer of what lay deep within himself. The sketches give no hint that he was consciously working upon the course of the development to come. He would readily lay one work aside for another if it failed to grow, knowing that he could pick it up later and at will; not only without loss in the interval, but with the solution that had evaded him at the moment. A vocal theme would not have presented this problem.

Beethoven thus needed time, much time, for the growth of his more important scores. Their progress could not be hurried. If they were, a pointless occasional piece would result. In this sense such scores as the *King Stephen* or *Ruins of Athens* overtures, the oratorios *Christ on the Mount of Olives* or *The Glorious Moment* are simply works that were not given time to ripen. Beethoven knew this well, he knew by experience that a fee in hand was far more convenient than the efforts to collect on a score that was advancing at its own deliberate pace, and more likely than not, in its own non-popular direction. This does not mean that while struggling with his slow-growing scores he had a definite goal or even a sure sense of direction. The Ninth Symphony is of course the most striking instance of this. It is a rather natural assumption as one listens to the Ninth that the composer, carried by an overwhelming impulse of fervor for the liberation of all mankind, marched firmly and surely to his goal. It was not so. He had been attracted by Schiller's poem for years, but had composed most of this symphony before he decided to introduce it in the finale, and even afterwards contemplated the substitution of an instrumental finale. There are many such instances where he hardly knew just where he was going until the project got well under way.

The *Choral Fantasia* is an instance of Beethoven groping in the direction of a magnificent concept which he only later realized. The *Choral Fantasia,* composed in 1812, was similar to the destined Ninth Symphony to be completed twelve years later. There are actually close thematic resemblances between this and the Ninth. The introduction of a final chorus in a symphony was an unprecedented, at first a fortuitous thought, which an insipid text could not lift to a significant message. There are several reasons for the comparative failure of the *Choral Fantasia.* One is that the composer of the Fifth and Sixth Symphonies was not yet ready for this kind of vast undertaking. Another is that it was composed under the pressure of a pending performance. The score had no time to "ripen."

Not only did the thematic notation for a new work crystallize slowly; plans for new works, particularly those involving texts, he entertained only vaguely, with little apparent sense of their suitability. In *Fidelio*

he was fortunate to have a text which stirred him. He was eager to follow *Fidelio* with another opera, that most profitable of forms. He seems to have had little if any idea of what might be a congenial subject. One shrinks from the thought of the years he might have spent on such subjects which he seriously considered as *Romulus, The Ruins of Babylon,* and *Macbeth.* Whether or not he intended to keep his promise to set *The Victory of the Cross* as an oratorio for the *Gesellschaft der Musikfreunde,* he did no more than to accept his fee. His mention of a *Faust* Symphony in his last years was certainly in the category of vague thoughts. He had the highest respect for poets, Goethe in particular; he read and admired the great literature of the past. In his tonal thinking a word would become a rhythm, an instrumental figure. Extended verses were not readily accommodated in his tonal world. The directing force that guided his hand from dark, groping beginnings to sure, unerring, beautifully molded, finely explicit ends is a puzzle which no one will solve, not even the psychologists. It leads us to wonder whether "inspiration," that romantic concept of the functioning composer, so cleverly dismissed by Stravinsky as an absurdity, might not have something to it after all.

J. N. B.

SHOULD COMPOSERS TELL?

By Desmond Shawe-Taylor

("Sunday Times," London, December 24, 1961)

In the heyday of the symphonic poem composers were sometimes shy about the literary background of their works. First they would deny the existence of a detailed programme; then they would shift their ground and claim that the programme was of no consequence, and that the work should be listened to as so much abstract music. In the long run the full details would be published with the composer's approval; and thenceforward anyone who cared to take the trouble could look at the finished composition, roughly speaking, from the same standpoint as that of its creator.

Composers of today show a similar uncertainty about disclosing the structural features of their scores. We can sometimes trace this indecision in the programme-note which a composer has been asked to write for a new work. Often he cannot make up his mind how much or how little to tell us. To take an obvious and frequent case: if his piece is based on a note-row, should he say so or not? And if he has filled it with the technical ingenuities now so much in vogue — canons and inversions and retrograde versions and the like — ought he to conceal the fact or proclaim it?

• •

A year or so ago, when a new orchestral work by one of our leading composers was introduced at the Festival Hall, the programme-note contained a perfect specimen of such hesitations. The composer, having already told us that inversions and retrograde versions of the theme were to be found in earlier parts of the work, had this to say of its penultimate section:

The upper instruments play semiquaver figures based both on original and retrograde fragments of the theme, while the horns play the theme's first three notes, ostinato, in support (a fact which is, I hope, not of the slightest interest to the normal listener).

This is surely the voice of Mr. Facing-Both-Ways. Programme-notes are written for the normal listener; if something is of no interest to him, why mention it? If we were to tackle our composer on this point, he might say, "Well, I had to write something, and programme-notes are useless anyhow; the important thing is that people should listen attentively to my music." But I am inclined to think that there is more in the case than that.

The composer's curious phrase betrayed, I suspect, a deep uncertainty of purpose – an uncertainty which he shares with many of his contemporaries, especially with those who (unlike him) have adopted serial technique. They diligently arrange thousands of notes in a particular order, turn them upside down and inside out and back to front – and must sometimes, if they are intelligent, pause to ask themselves just what their pains have achieved. What is the point of all these elaborate contrivances and correspondences and recurrences if not one listener in ten thousand can feel their presence? Are they meant to be perceptible? If not, what is their function?

• •

It is no use going to the experts for an answer to these questions. We shall get answers, to be sure; but they will all be different. On the one hand Schoenberg roundly declared that "composition with twelve tones has no other aim than comprehensibility," and must therefore have supposed that even an accompanying chord-sequence or a scurrying and subordinate cello part in fast tempo was rendered more intelligible by the fact that it was made out of one of the forty-eight possible permutations of the note-row. He was delighted when his performers familiarised themselves with these note-rows or "basic sets," and showed no objection to expounding them when lecturing about his music.

On the other hand Roberto Gerhard, a Schoenberg pupil and a gifted serial composer, has no less firmly asserted that people who claim to detect and follow a serial thread by ear only are not to be believed, and that the technique is of concern only to the composer. Experience suggests that the facts are on Gerhard's side. If the note-row were

widely perceived, performers of serial music would not perpetrate, nor listeners accept, so many wrong notes.

The prevalence and apparent acceptability of wrong notes are a disquieting feature of much advanced music-making. Not only in twelve-note music, but in atonal music generally, standards of accuracy are tolerated which would be inconceivable in more traditional scores. And among those who show themselves tolerant we find not only the great big muddle-headed public and the stupid critics, but the inner circle, the élite. Some years ago, when there appeared a recording of Alban Berg's concert aria, "Der Wein," in which the singer was often anything up to a minor third flat, the record was publicly commended by an eminent pupil of Webern.

• •

In point out such aberrations, I certainly do not imply that all atonal or serial music is worthless. Far from it: even within the strictest system the field of choice at every point remains so wide that a composer's character — his genius, if he has it — will find plenty of scope to declare itself. There is all the difference in the world between Boulez and a piece of English sham-Boulez such as was played on the Third Programme one evening last week. But I believe that there is now a great deal of high-minded self-deception among partisans and composers of the various *avant-garde* schools; and in particular that there has never been a time when so much music was written for eye and brain instead of for ear and heart.

Indeed the eye-and-brain specialists have lately grown so tired of their own contrivances that they have taken up a new game which requires the performer to make a random choice among a wide group of alternatives. This is called "indeterminacy," and is all the go at Darmstadt — or was until the other day. But I fear that the performer's choice in these fragmentary do-it-yourself scores will prove to be, in practice, "not of the slightest interest to the normal listener."



LIST OF WORKS

Performed in the Afternoon Series

DURING THE SEASON 1961–1962

BERLIOZ — Fantastic Symphony, Op. 14a
V April 7

BRAHMS — Symphony No. 2, in D major, Op. 73
II December 16

COPLAND — Quiet City, for Strings, Trumpet and English Horn
Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER
I November 18

DEBUSSY — Ibéria ("Images," No. 2)
I November 18

"La Mer," Three Symphonic Sketches
V April 7

DVOŘÁK — Concerto for Cello, in B minor, Op. 104
Soloist: ANDRÉ NAVARRA IV February 24

FALLA — Suite from the Ballet "El Sombrero de Tres Picos"
II December 16

HANDEL — Suite for Orchestra, from "The Water Music"
IV February 24

MAHLER — Symphony No. 3, in D minor
CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor
Contralto solo: FLORENCE KOPLEFF III January 27

MARTIN — Etudes for String Orchestra
(First performance in New York) II December 16

MARTINU — "Fantaisies symphoniques" (Symphony No. 6)
IV February 24

RAVEL — "Daphnis et Chloé," Ballet, Suite No. 2
V April 7

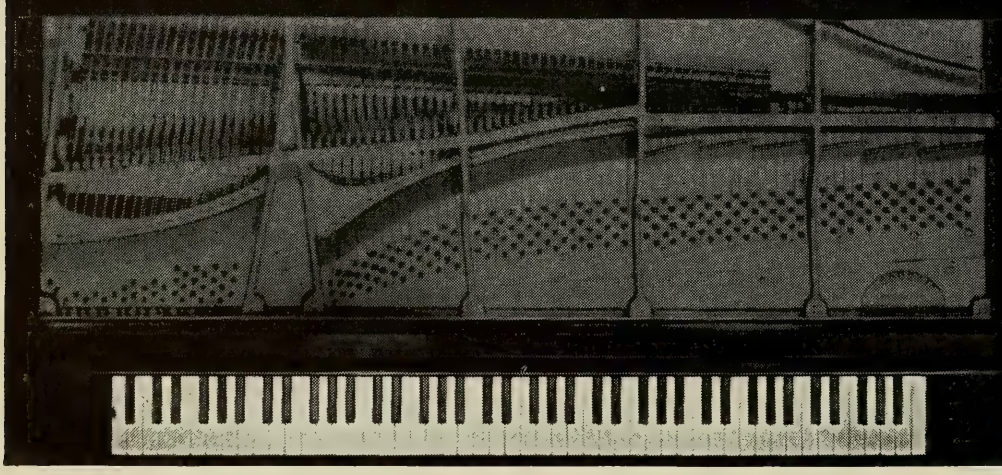
TCHAIKOVSKY — Symphony No. 6, in B minor, Op. 74, "Pathétique"
I November 18

ERNEST ANSERMET conducted the concert on December 16

RICHARD BURGIN conducted the concert on January 27

PIANO
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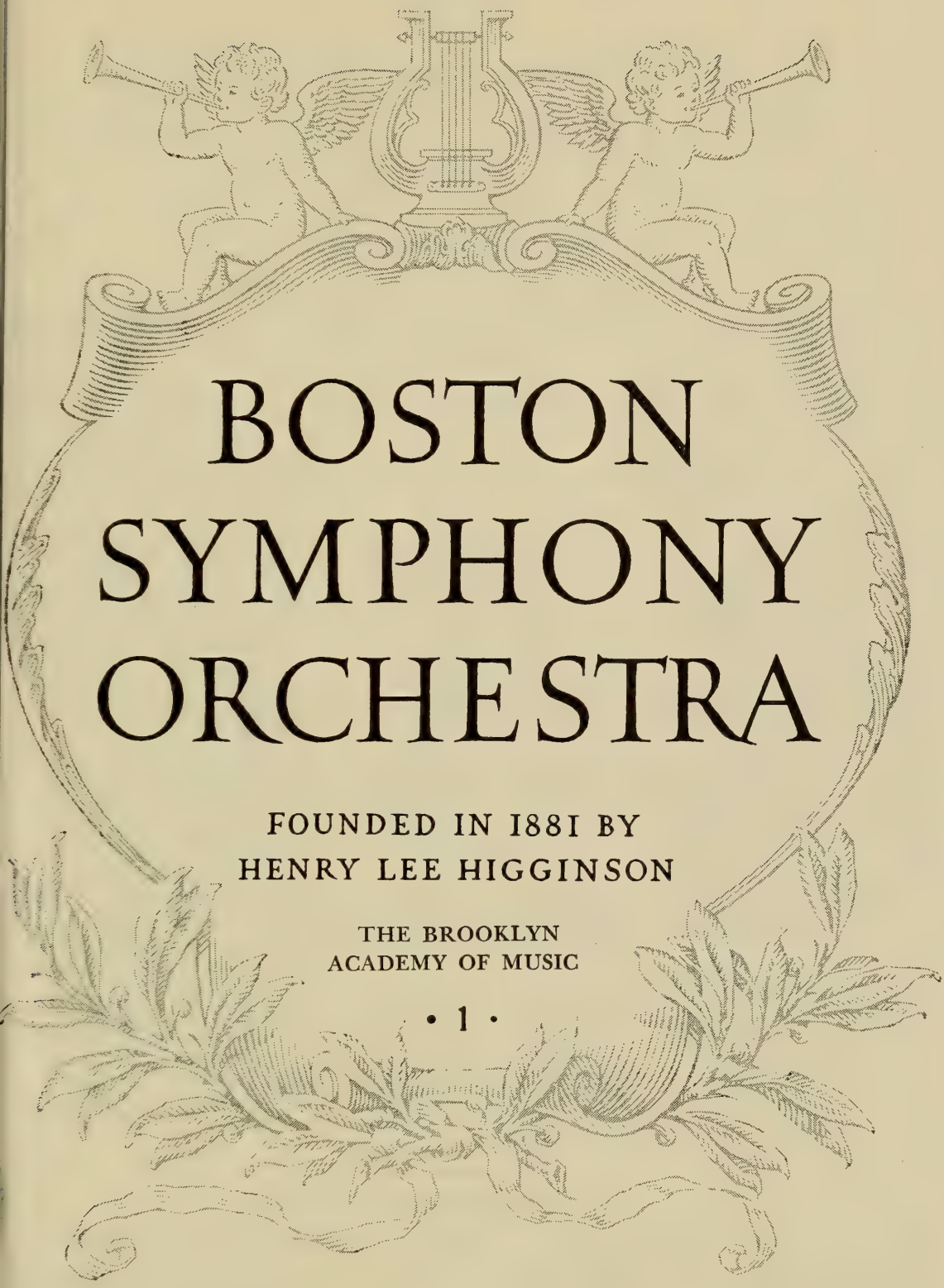
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with historical and descriptive notes by

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DEBUSSY . . . . . *Ibéria ("Images," No. 2)

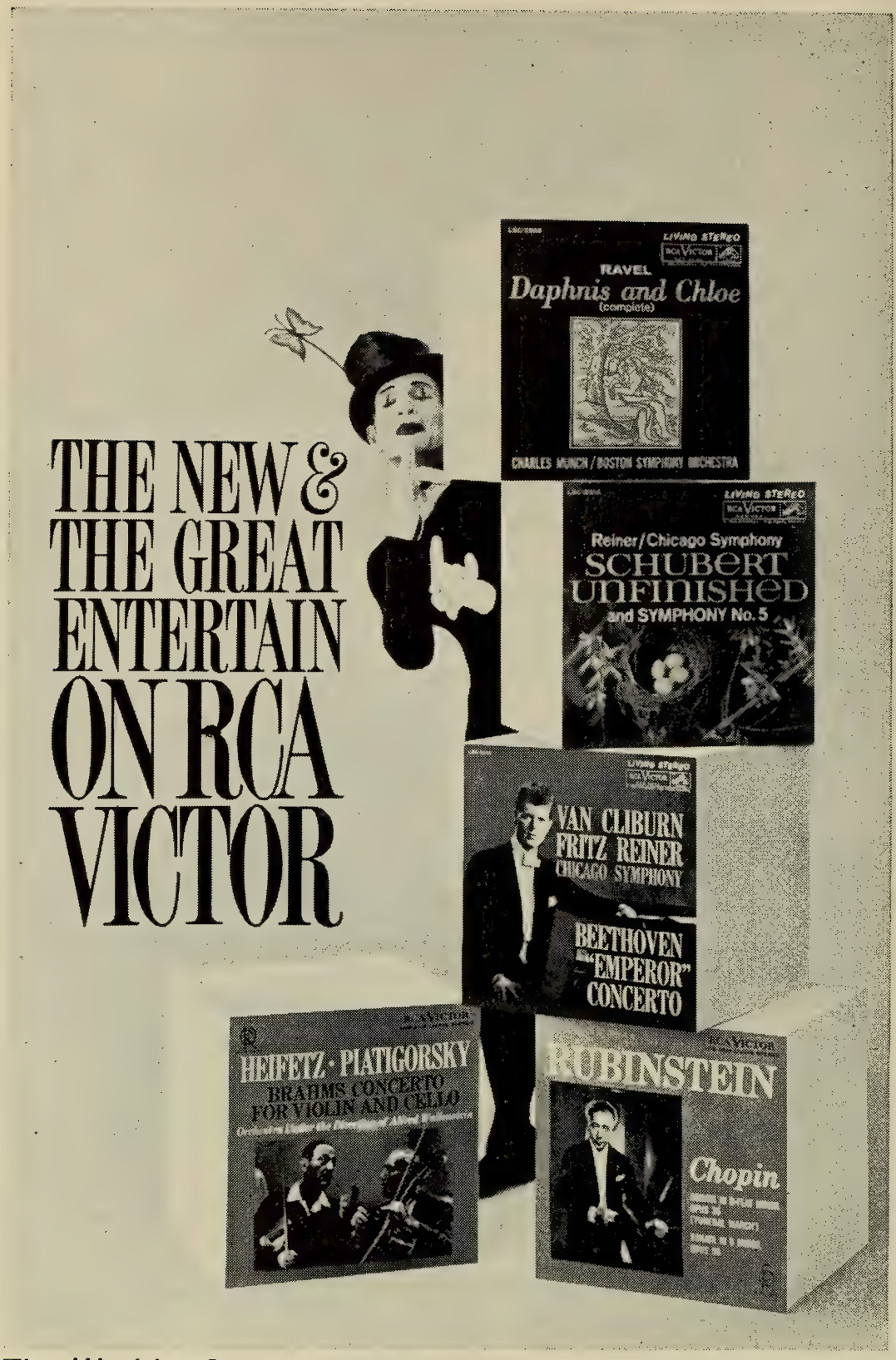
I. Par les rues et par les chemins (Through the Highways and Byways)
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TCHAIKOVSKY . . . . *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
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"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING ORCHESTRA

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

Composed as an orchestral piece in the autumn of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

"IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to the late Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the*

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House of Usher, immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* – the generic theme of the work – which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

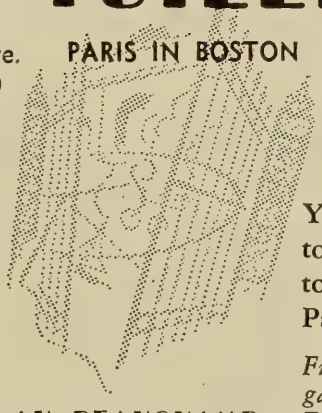
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SYMPHONY NO. 6, IN B MINOR, *"PATHÉTIQUE," Op. 74*

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The instrumentation consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In order words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the Symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper

motivation to the Symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

• •

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and

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to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the Symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, Adagio, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an Allegro non troppo as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an Andante episode,

*** As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.**

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is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending pizzicato scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an Allegro con grazia in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the Symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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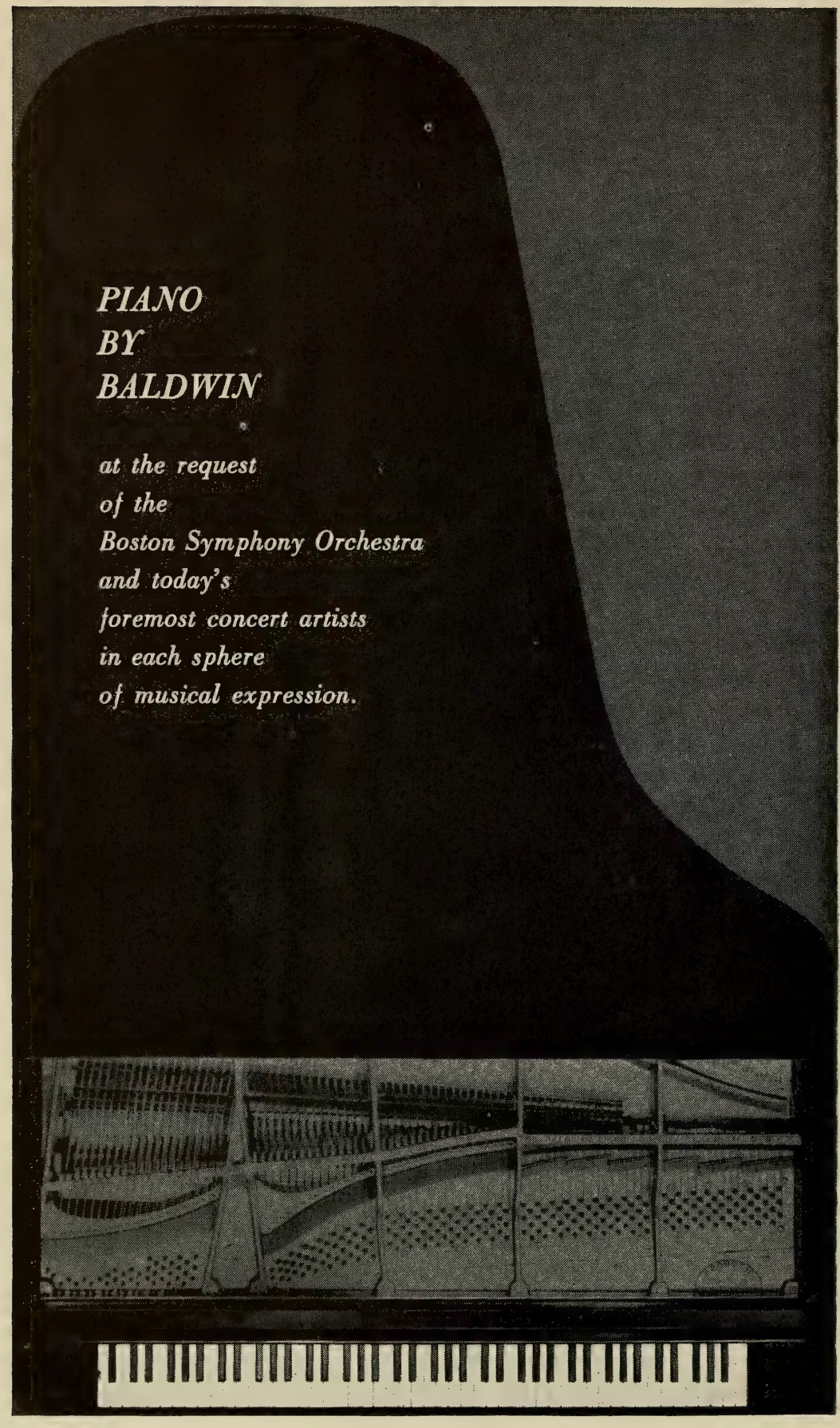
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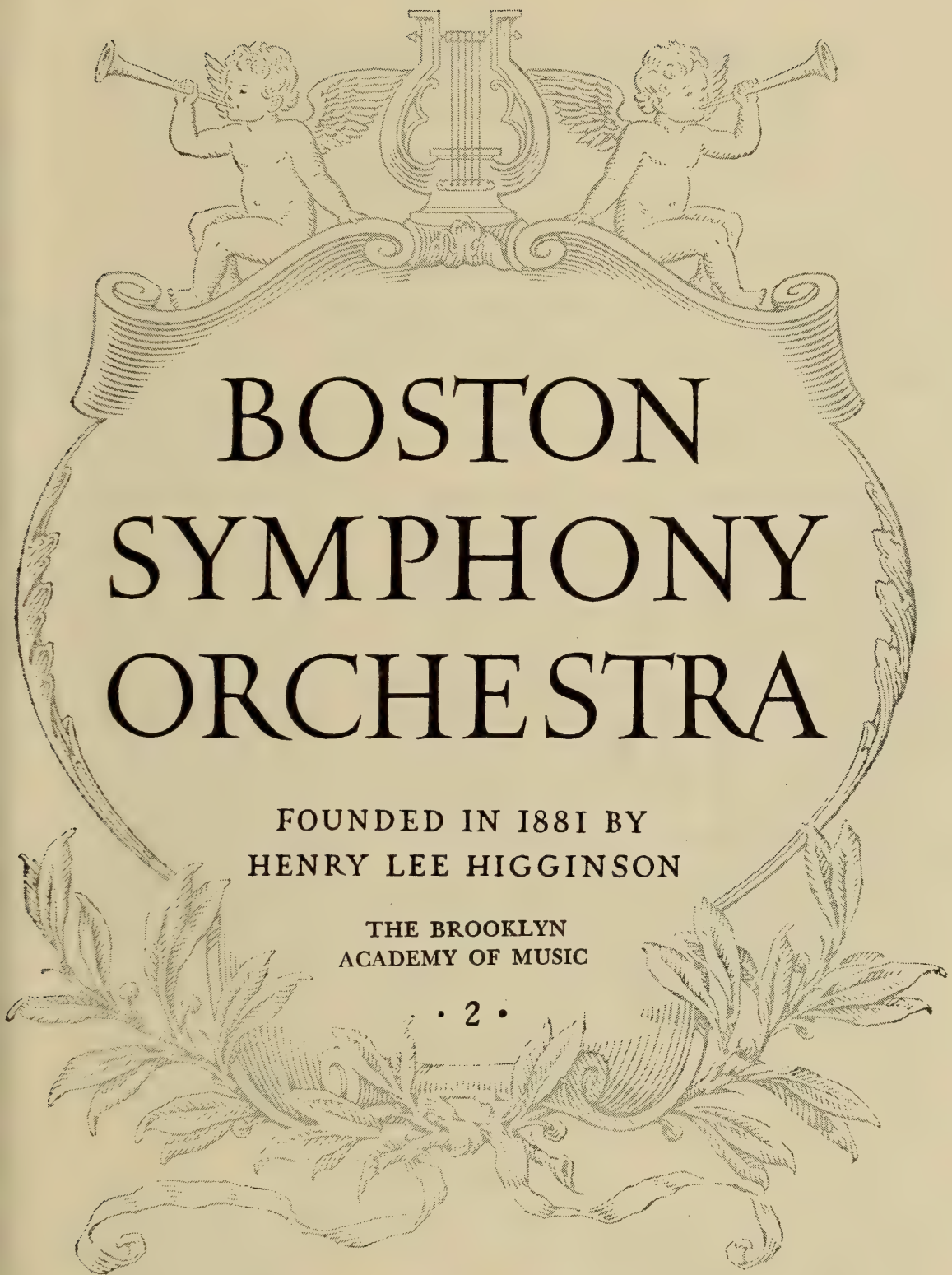
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with historical and descriptive notes by

JOHN N. BURK

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ERNEST ANSERMET, *Guest Conductor*

BRAHMS . . . . . *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

INTERMISSION

MARTIN . . . . . Etudes for String Orchestra

Overture
Etude I — for the sequence of features
Etude II — for pizzicato
Etude III — for expression and "sostenuto"
Etude IV — for fugal play, or "each person or thing in its place"

FALLA . . . . . Suite from the Ballet "El Sombrero de Tres Picos"

Introduction and Dances — The Neighbors —
Dance of the Miller — Final Dance

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ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He has conducted the symphony orchestras of South America and the United States in several seasons. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Dr. Munch, and again conducted December 30–January 7, 1956.

The *Orchestre de la Suisse Romande* still commands most of his time.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the Boston Symphony Orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24,

1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

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ETUDES FOR STRING ORCHESTRA

By FRANK MARTIN

Born in Geneva, September 15, 1890

The Etudes for String Orchestra (*Etudes pour orchestre à cordes*) was composed in 1957, and performed by the Kammerorchester of Basel and its Conductor, Paul Sacher, to whom the work is dedicated. The *Etudes* had their first performance in the United States under the direction of William Steinberg, by the Pittsburgh Symphony Orchestra on December 18, 1959.

ETUDES for solo instruments, at first intended to enable the player to practice on a particular dexterity, have in many cases, notably in Chopin's superb works, raised the level of the pieces from studio utility to full concert acceptability. The initial function of a study of course disappears when a group is involved. In this case varying treatment of the string groups lends character to each étude.

When the *Etudes for String Orchestra* was first performed at Basel, Willi Reich, the distinguished German critic, described the piece in *Melos:*

"According to Martin's own statement, the *Etudes* are set up in a manner which gives not only the orchestra but the composer as well an opportunity to learn something new in each one. In this sense, the first Etude serves as a development with flowing transitions from one section of the strings to another; the second utilizes all the possibilities of pizzicato; the third, written for violas and celli, is the lyrical section of this four-movement cycle; the fourth fulfills its place as the Finale with a strong fugal section leading into an ornamental choral. With such finished and artistic construction, these pieces are far from being mere studies. In the excellent performance at Basel, the organic symphonic construction was fully evident. The audience was so enthusiastic that the second Etude was applauded for an immediate da capo. After its highly successful première in Basel, this solid and effective work is bound to find its way into the regular orchestral repertoire."

• •

"There are people who make no particular impression on us until some accident throws us much in their company, and who then reveal unsuspected qualities of mind and heart. Frank Martin is perhaps a composer of this sort. He is neither dull nor conventional; but his lively intelligence and fancy are controlled by a kind of musical good breeding, a gentleness and sobriety of style, by which our attention is not instantly arrested. In this respect he is the precise opposite of his fellow-citizen, Ernest Bloch, a composer who beats his breast and cries aloud to high heaven. Out of the tragic sufferings of his race Bloch has indeed written some splendid works of impassioned protest, glowing with all the gold and purple and scarlet of the epoch; but, like other

prophets, he finds it hard to moderate his voice, and, when he does so, we are sometimes dismayed by the poverty of the actual thought. Compared with Bloch or Bartók or Stravinsky, Frank Martin speaks in low tones. His flavour may seem mild, his colours subdued; yet on closer acquaintance his absolute integrity and his curiously poetic intelligence establish a powerful hold on our affections.

"In these recent compositions one thing is especially impressive: the harmonious accord of form and content. The many influences of Martin's artistic career – the rhythmical experiments of Jaques-Dalcroze, the clear texture and sensitive declamation of Debussy, and twelve-note system of Schönberg – have been digested into a style which is altogether his own. The musical substance is rich and spontaneous, the writing ingenious and beautifully supple: Martin is now a skilled craftsman, and his technical mastery is of the kind which does not obtrude itself but rather makes channels, so to speak, for the free flow of his lyrical fancy. Martin is that rarity: a gentle, meditative composer for whom the blurred outline holds no charm."

By Desmond Shawe-Taylor
(The New Statesman and
Nation, January 17, 1953)

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ENTR'ACTE

MUSIC IN MASS PRODUCTION

(Quoted from a report by Broadcast Music Incorporated)

Under the heading "American Music Interest Soars; Good News in 1961," a survey published by BMI reports the tremendous increase in musical performance in this country in recent years. The figures show that "the field of music has grown 44% faster than the total economy during the last twenty years," and indicate that there is more music (good and bad of course) taking place per hour here than in any other continent.

The survey is here re-reprinted, in quotation or paraphrase.

The number of symphony orchestras, so the survey reveals, has about doubled, from about 600 in 1939 to 1,177 in 1960.

There has been a 100% increase in the number of people who play musical instruments.

Sales of musical instruments, accessories, and sheet music have increased more than 500%, reaching over $500,000,000 in 1960.

Record sales of all kinds have increased 900%, from $50,000,000 in 1939 to approximately $500,000,000 in 1960.

The striking evidence of a tremendous growth in concert music is reflected in these facts, laid out by BMI:

More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on all spectator sports.

In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week.

There are 754 opera-producing groups in the United States.

There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

According to the best indications, more than 40,000,000 persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities than in any previous year since the League has been keeping records.

The most recent estimate of the League indicates that there are 1,177 orchestras operating in the United States. They encompass a total of approximately 70,000 playing members, and an estimated 80,000 public-spirited men and women who volunteer their services on governing boards and women's committees for the purpose of finding ways and means to meet the aggregate orchestra expenditure, estimated at $25,000,000 annually.

There are: 24 major orchestras, operating on annual budgets ranging from $250,000 to more than one and a half million dollars; 20 metropolitan orchestras, operating on annual budgets ranging from a few hundred dollars to $100,000; 250 college orchestras.

Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1940.

The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty per cent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen United States cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

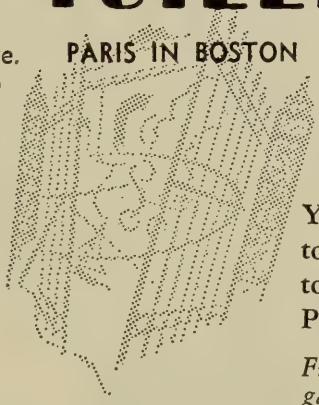
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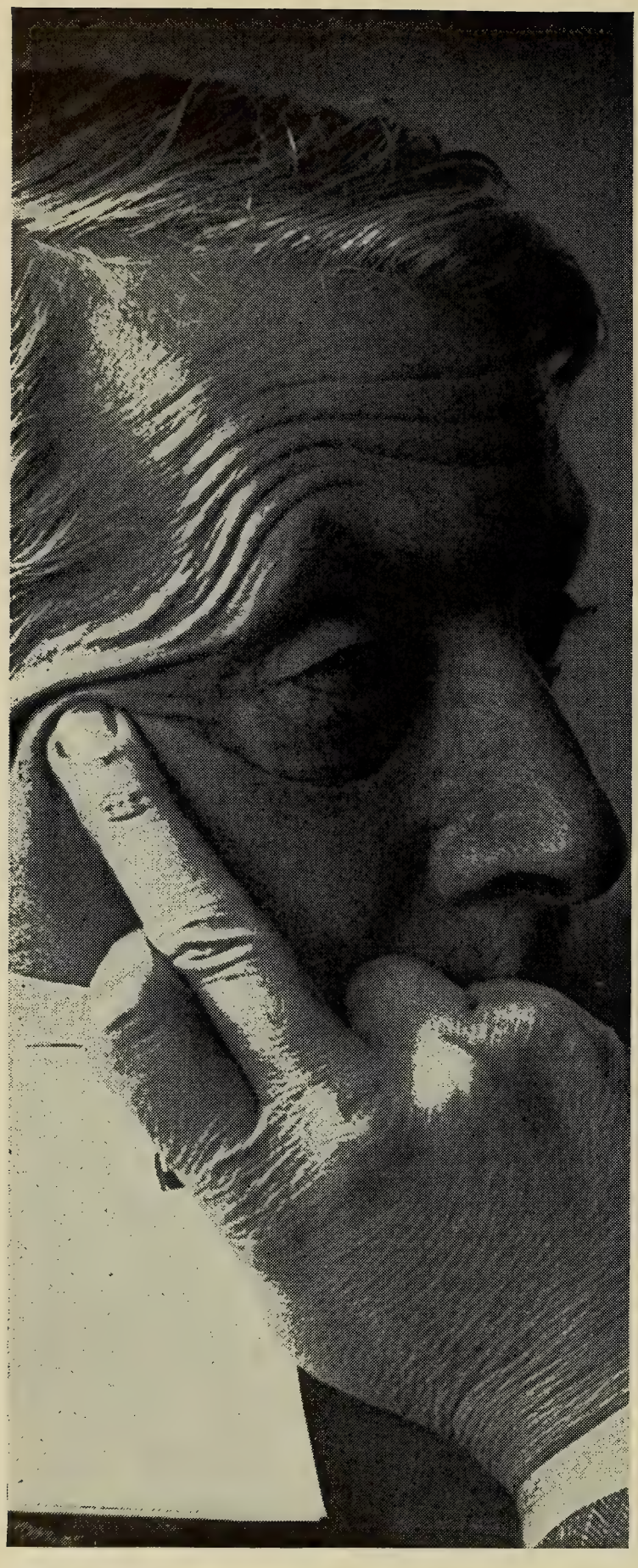


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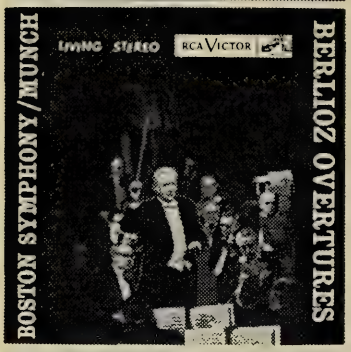
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Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60 programs of 74 American symphony orchestras revealed that 985 works of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation, perhaps the *primary musical nation, quantitatively speaking, one wonders about quality – that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count – the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.*

J. N. B.

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SUITE FROM THE BALLET "THE THREE-CORNERED HAT"

By MANUEL DE FALLA

Born in Cádiz, Spain, November 23, 1876;
died in Alta Gracia, Argentina, November 14, 1946

The ballet *El Sombrero de tres Picos* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite which forms the larger part of this ballet had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921.

The present performances will add at the beginning an alternate suite, which consists of the Introduction and the dances which follow.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.

VISITING Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *El Sombrero de tres Picos.** The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *El Corregidor y la Molinera,* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice — choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation — if nothing more serious — with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who,

* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *El Corregidor y la Molinera* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *Der Corregidor*, by Hugo Wolf.

in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and – curtain!"

"There is a delightful Voltairian feeling about the whole ballet," writes J. B. Trend in his *Manuel de Falla and Spanish Music,* "and, considering only the music, it exhibits Falla's characteristics in the clearest possible way. There are 'the short, unsentimental snatches of melody, clear in design and precise in expression, with sinuous outlines and ingratiating movements . . . the exquisite sense of harmony, not greatly varied perhaps, but always attractive; and in this, too, clearness is one of his greatest gifts. His harmonies also are strictly tonal, although often adorned with iridescent appoggiaturas. . . . And, lastly, there is his sense of rhythm, which is perhaps the most interesting aspect of his art. It is extraordinarily restless and vivacious; a continual pulsation which never languishes. The ballet in its finally revised form might be regarded as Falla's contribution to the music of the Armistice. In that case it is the one really worthy piece of music which that historic event produced."

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Boston Symphony Orchestra

CHARLES MUNCH, ***Music Director***

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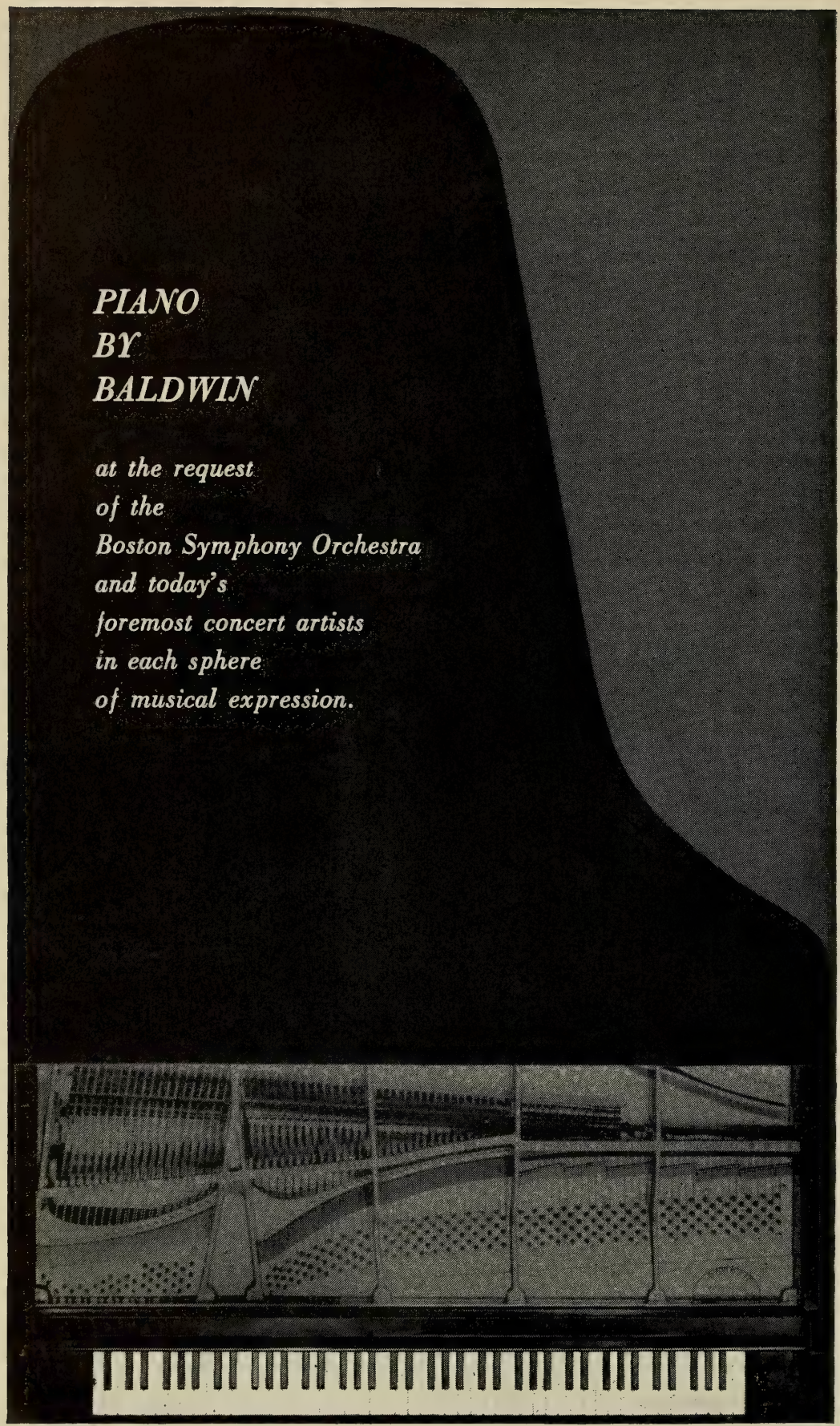
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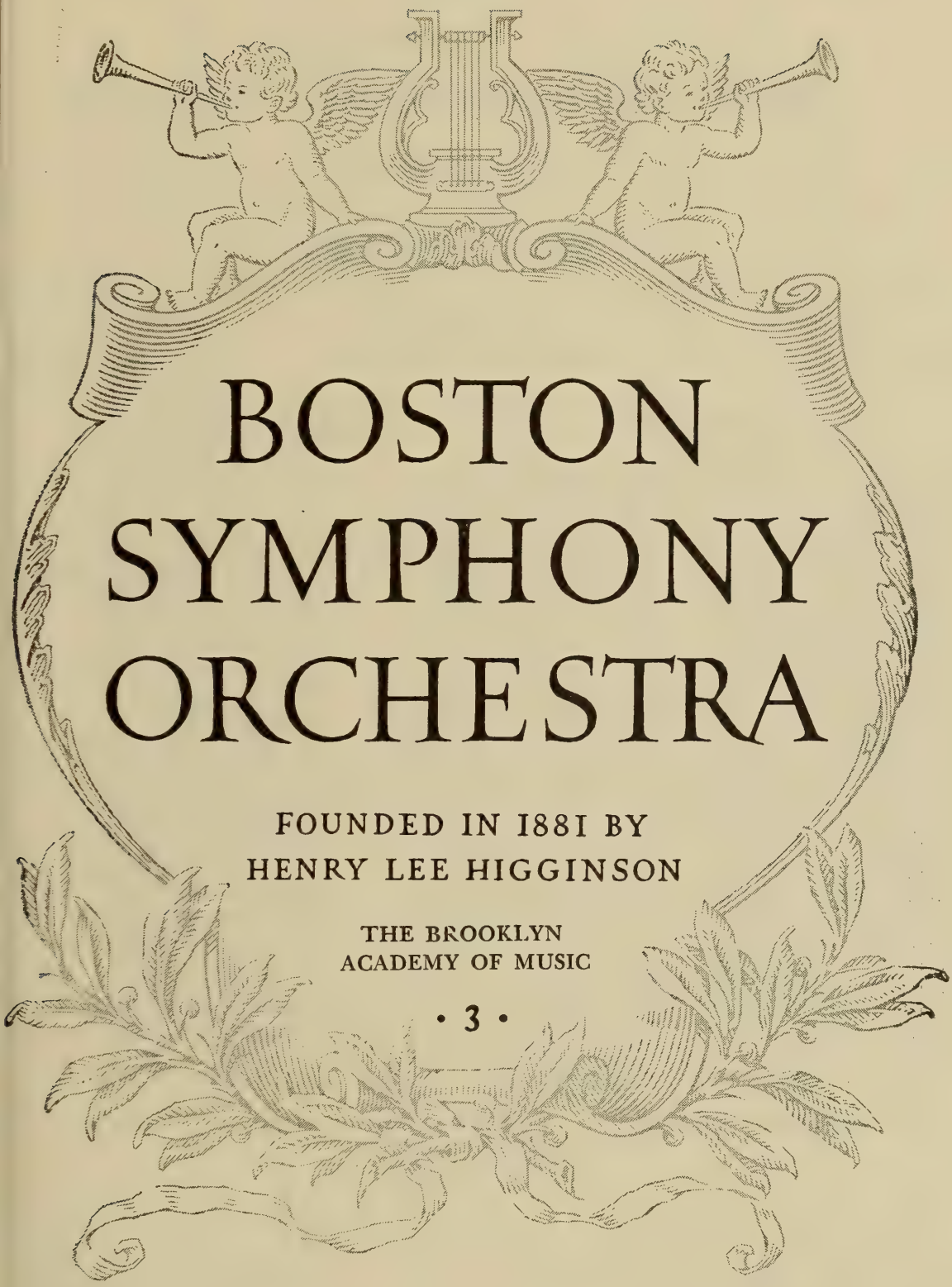
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with historical and descriptive notes by

JOHN N. BURK

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Third Program

FRIDAY EVENING, JANUARY 26, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

MAHLER . . . . . Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious)
(with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression)
(with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

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SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19–20, 1943.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine, tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement, and likewise a chorus of boys' and women's voices in the fifth.

MAHLER achieved a full performance of his Third Symphony seven years after its completion – and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically applauded but liberally picked to pieces. The Fourth had been produced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzche's *"Zarathustra,"* in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval *"Des Knaben Wunderhorn."* Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristics traits.

When Mahler had composed his Third Symphony he had become

cautious about divulging titles to explain his music. The titles which he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images – he simply called them his own.* Still, they did harm. A program, one no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed – it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition – sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been afterwards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" – the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salz-

* *"Was ——— mir erzählt."*

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kamergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

Walter, as well-equipped as anyone to reveal the composer's intentions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietszchean philosophy as part of a nature symphony (which this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn,* directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the

"master" to make the error of inviting ridicule. He was probably closer to an understanding of Mahler's maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader's credulity. Some who are told of Mahler's exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur,* a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.

• •

The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood – the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

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The Symphony opens with a theme by the horns in unison, "strong and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm. As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

The second and third movements are gay in character without a dark moment. These two movements are both lightly rhythmic, one a "grazioso – in minuet tempo," the other "scherzando comodo." In the second, the "minuet" movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, every-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn,* not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).* After a considerable development (this movement is twice the length of the minuet movement preceding) there is softly introduced the call of a horn in B ("in the manner of a post horn") over violin chords. The horn is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

* It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.

The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's *"Thus Spake Zarathustra":*

O man! Give heed!	*O Mensch! Gib Acht!*
What does the deep midnight say?	*Was spricht die tiefe Mitternacht?*
I slept!	*Ich schlief!*
From deepest dream I have awakened!	*Aus tiefem Traum bin ich erwacht!*
The world is deep!	*Die Welt ist tief!*
And deeper than the day had thought!	*Und tiefer, als der Tag gedacht!*
Deep,	*Tief*
Deep is its woe!	*Tief is ihr Weh!*
Ecstasy, deeper still than grief!	*Lust tiefer noch als Herze Leid!*
Woe speaks: pass on!	*Weh spricht, Vergeh!*
But all ecstasy seeks eternity!	*Doch alle Lust will Ewigkeit!*
Seeks deep, deep eternity!	*Will tiefe, tiefe Ewigkeit!*

The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn.* It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

Ding, dong, ding, dong.	*Bimm, bamm, bimm, bamm.*
There were three angels who sang a sweet song;	*Es sungen drei Engel einen süssen Gesang;*
Joyfully it sounded through Heaven,	*Mit Freuden es selig in dem Himmel klang,*
They shouted joyfully	*Sie jauchzten, fröhlich auch dabei,*
That St. Peter was free of sin,	*Dass Petrus sei von Sünden frei,*
And when the Lord Jesus sat at the board,	*Und als der Herr Jesus zu Tische sass,*
For the last supper with his twelve disciples,	*Mit seinen zwölf Jungern das Abendmahl ass:*
The Lord Jesus spoke: what doest thou here?	*Da sprach der Herr Jesus, Was stehst du denn hier?*
As I behold thee, thou weepest for me!	*Wenn ich dich anseh, so weinest du mir!*

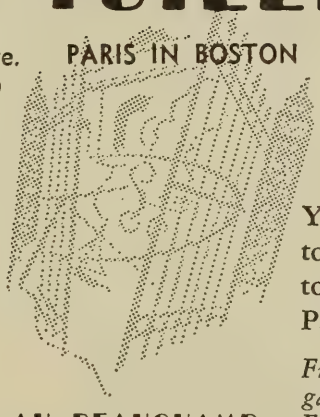
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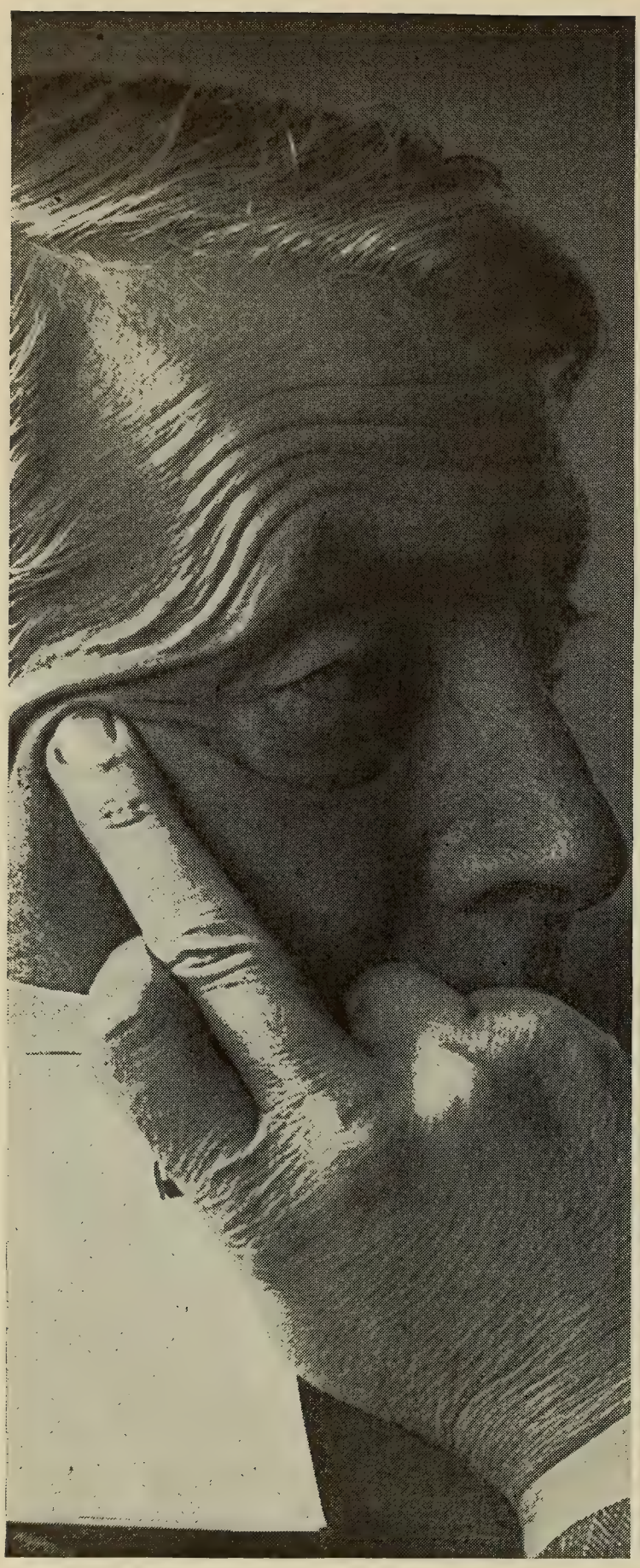


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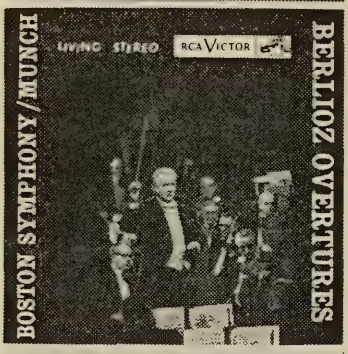
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And should I not weep, thou merciful God?	*Und sollt' ich nicht weinen, du gütiger Gott?*
I have broken the Ten Commandments.	*Ich hab' übertreten die zehn Gebot.*
I go my way with bitter tears.	*Ich gehe und weine ja bitterlich.*
Thou shalt not weep!	*Du sollst ja nicht weinen!*
Ah, come, and have mercy on me!	*Ach komm' und erbarme dich über mich!*
If thou hast broken the Ten Commandments	*Hast du denn übertreten die zehen Gebot,*
Fall on thy knees and pray to God!	*So fall' auf die Knie und bete zu Gott!*
Love only God in eternity!	*Liebe nur Gott in alle Zeit!*
So shalt thou know heavenly joys,	*So wirst du erlangen die himmlische Freud',*
The heavenly city was made ready for Peter	*Die selige Stadt war Petro bereit't*
Through Jesus and all for salvation.	*Durch Jesum und Allen zur Seligkeit.*
Ding, dong, ding, dong.	*Bimm, bamm, bimm, bamm, bimm.*

The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

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MAHLER'S THIRD IN NEW YORK

Louis Biancolli wrote in the "New Yorld World-Telegram" April 15, 1956:

"I BELIEVE Mahler's Third – not heard in Carnegie in 34 years – a monument of the concert writing of the last hundred years. If profounder slow movements than the final Adagio exist in that period, outside Mahler, I hereby invite correction.

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"Mahler's plan is unlike any other I know of. Even among his own irregular structures, the Third is unique in its contrasts of tension and rest, drama and commonplace, song and symphony, brevity and length.

"Often, the music builds to a heady crest of whirling intensity, only to settle abruptly on a humdrum plan of repose. Sometimes, the passage is crowded to bursting; sometimes, it is sparse and hollow and distant.

"It is as if Mahler wanted the low and the lofty to be equally accommodated in this symphony, the swift and the slow, the deep and the shallow – life on the run and life as an illusion of arrested motion.

"I was glad Dimitri Mitropoulos and the orchestra were given the 'bravos' that rang out so smartly over the air from Carnegie yesterday. The maestro was in truly visionary vein, and the men rose to their leader's vision.

"He is quite a phenomenon, this master-music-mind from Greece, of uncanny insight and broad and deep as the music he cherishes – the ideal crusader for the genius and gospel of Gustav Mahler."

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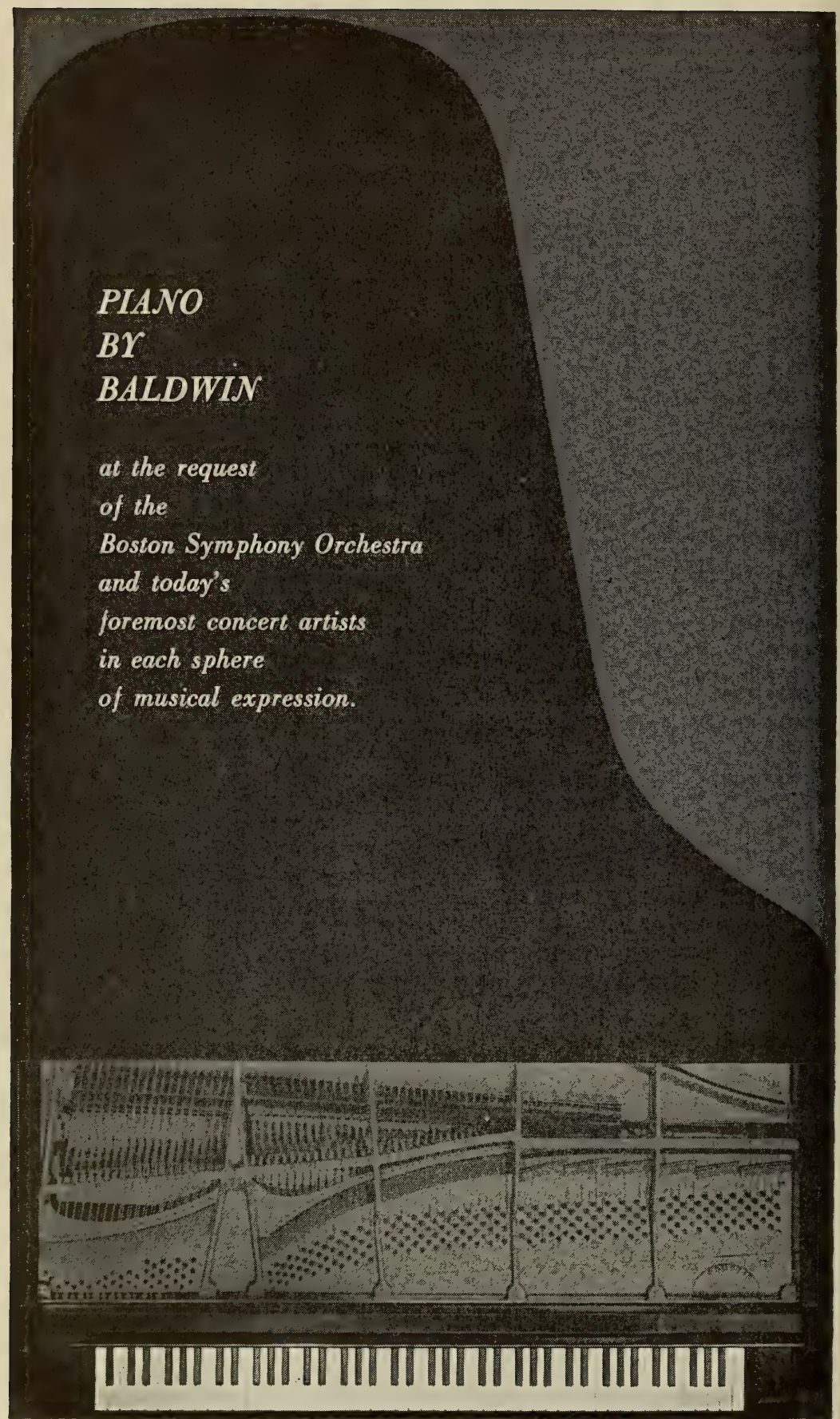
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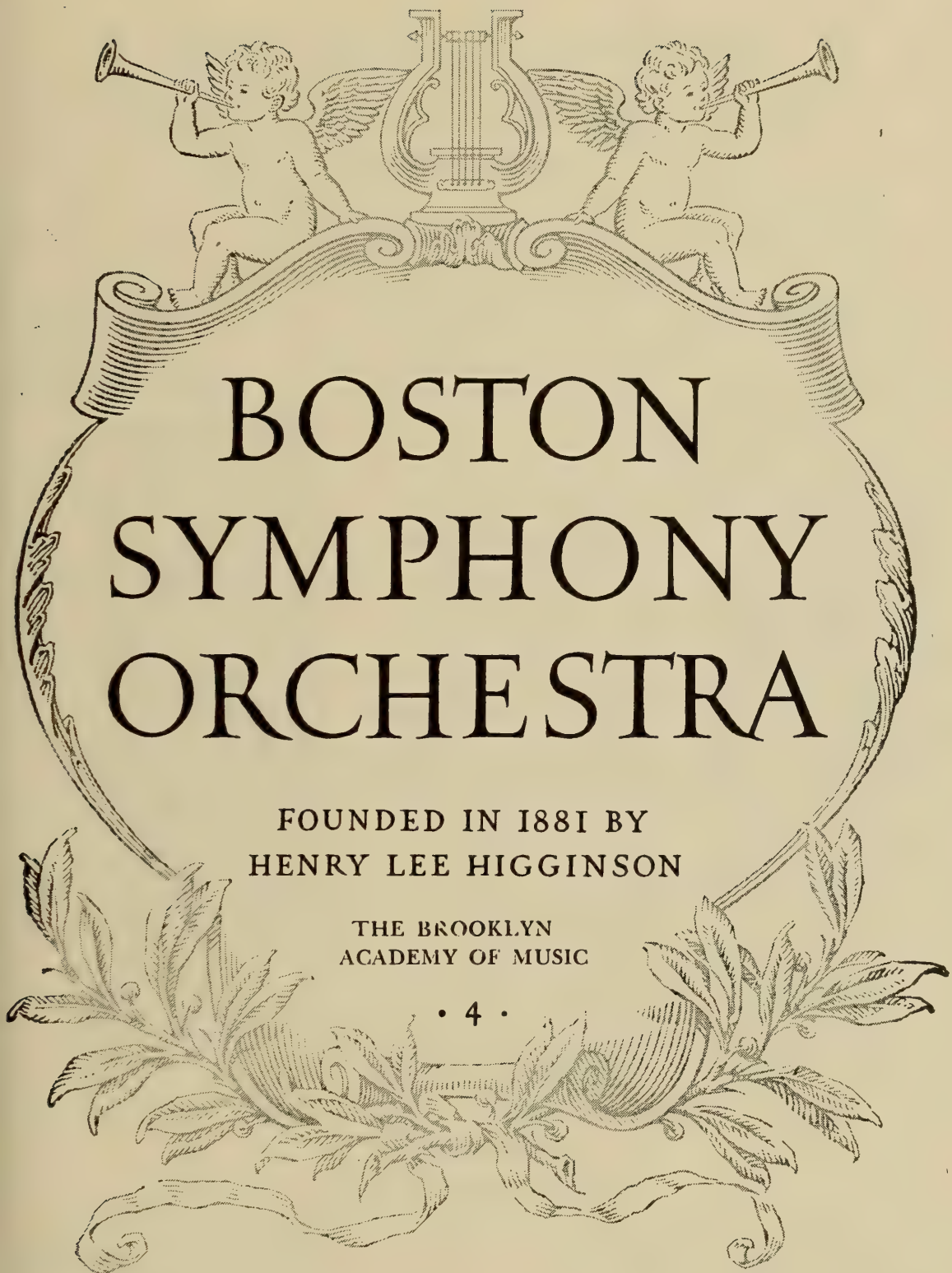
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with historical and descriptive notes by

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Fourth Program

FRIDAY, FEBRUARY 23, *at* 8:30 *o'clock*

HANDEL . . . . . Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

SCHUBERT . . . . . Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

INTERMISSION

DVOŘÁK . . . . . *Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

A suite from the Chrysander edition was performed on a swan boat in the Public Garden, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922).

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their witcombats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."†

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to*

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

† Samuel Pepys, in his diary of an earlier date, tells how transportation by water was then common practice. He wrote (August 23, 1662): "So we fairly walked it to White Hall, and through my Lord's lodgings we got into White Hall garden, and so to the Bowling-greene, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

Queen Anne, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his sonatas at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed of his restoration. One was the Baron von Kielmansegg, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegg took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays—no wonder that a child dreaded such an ogress!"

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Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 – probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" – it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and with its limited open notes inadequate for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

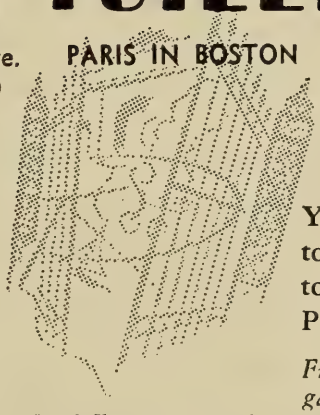
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SYMPHONY No. 5 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar, made piano transcriptions of many songs, including the great cycles, and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was published in 1852; the great C major String Quintet and the Octet in 1854; the Mass

in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."

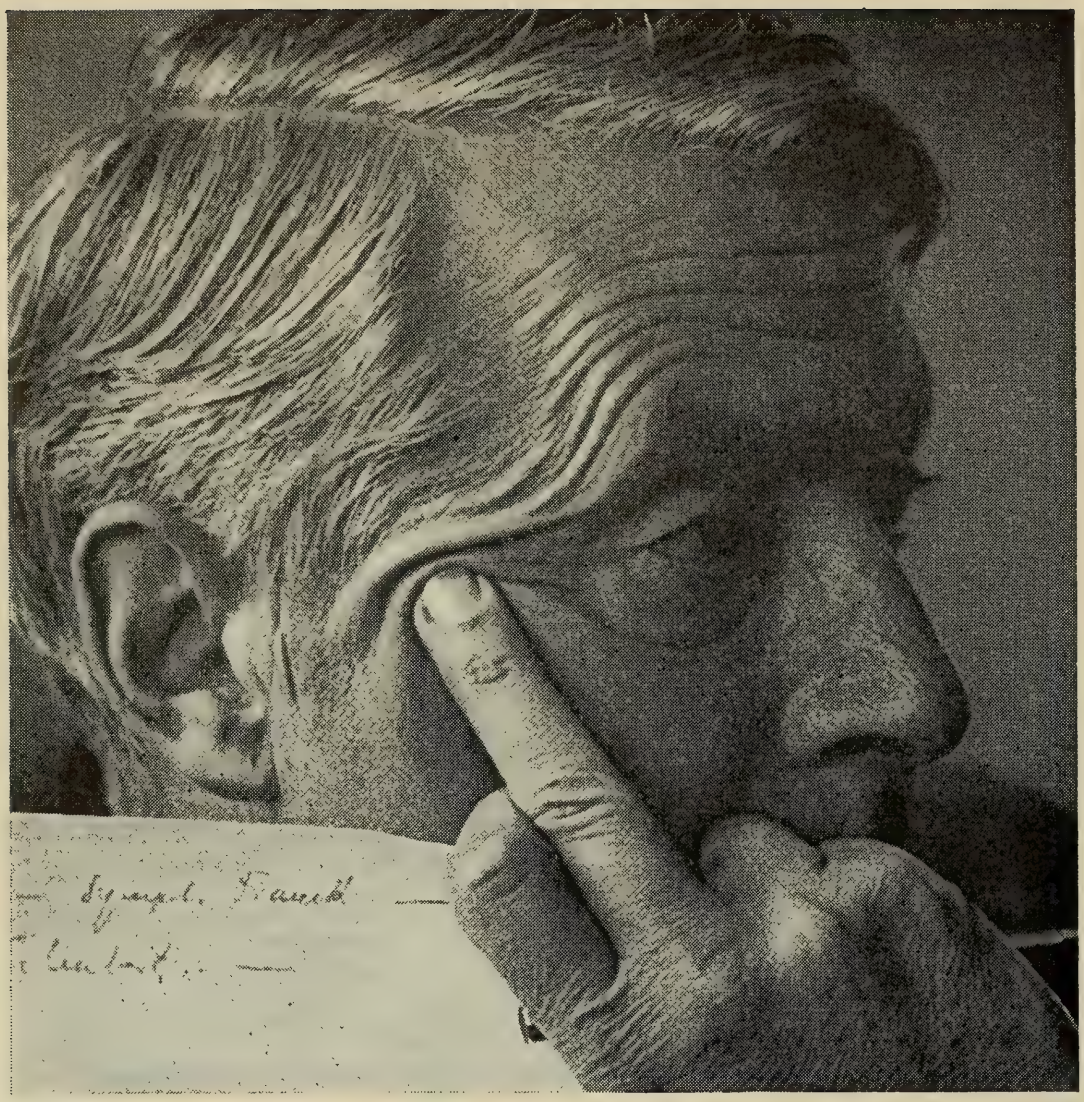
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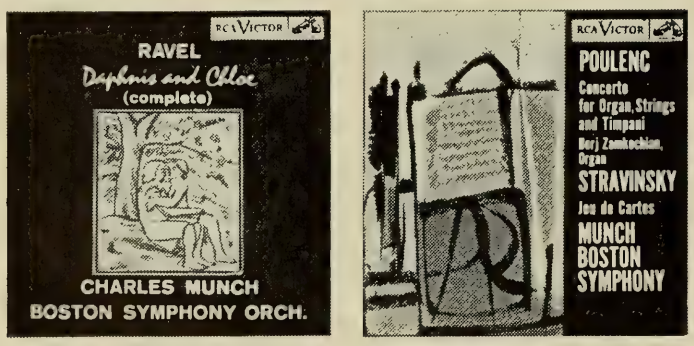
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Alfred Einstein also is reminded of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

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CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier); March 16, 1956 (Leonard Rose); February 5, 1960 (Gregor Piatigorsky).

The orchestration is for woodwinds in twos, 3 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Šourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not

even my friend Wihan – shall make any alteration in it without my knowledge and permission – also no cadenza such as Wihan has made in the last movement – and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo – like a breath – with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

The first movement, allegro, in B minor, 4/4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3/4. The finale, allegro moderato, in B minor, 2/4, is a fully developed rondo on three themes.

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ANDRÉ NAVARRA

André Navarra, born in Biarritz in 1911, spent his childhood in Toulouse. He studied at the Conservatory of that town, gave a recital at the age of eleven, and graduated at thirteen. He then made his way to Paris, where he entered the Conservatory, and since his parents were poor, earned a livelihood by playing in music halls and the like. He took a first prize and made his public debut in 1929, under Gabriel Pierné. His career as virtuoso was interrupted by the War, but expanded quickly in the ensuing years. In 1949 he became a professor at the Paris Conservatory, and also gives courses in interpretation at the Accademia Chigiana in Siena, Italy. He is now making his first appearances in the United States.

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Berlioz . . . . . *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

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Debussy . . . . . *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)

II. Jeux de vagues (The Play of the Waves)

III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

Ravel . . . . . *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE). *Op.* 14A

By HECTOR BERLIOZ

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Ferrand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Ferrand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to

† *Berlioz and the Romantic Century,* 1950.

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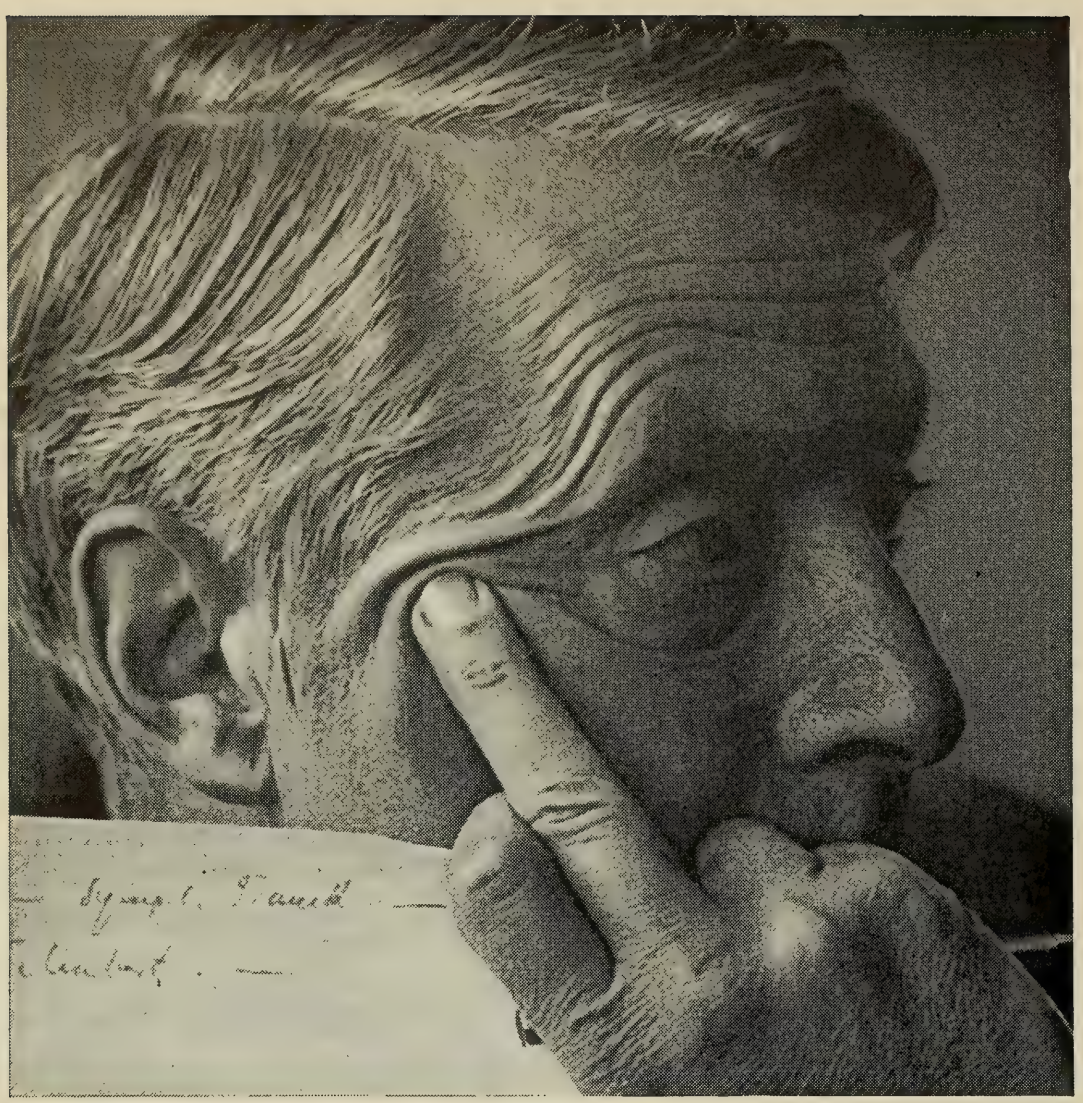
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"understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated – let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.*

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *Der Freischütz* – musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Strauss's Till on the scaffold – these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

Since the *Fantastique* was the forerunner of a century of "program

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination—a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name—Estelle—were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra,* and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

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music," the blame for this miscegenation of the tone and the poetic idea has been laid upon Berlioz. Barzun, defending him, has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862; died in Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *La Mer.* The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

La Mer is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

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In a preliminary draft* of *La Mer,* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting),

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.

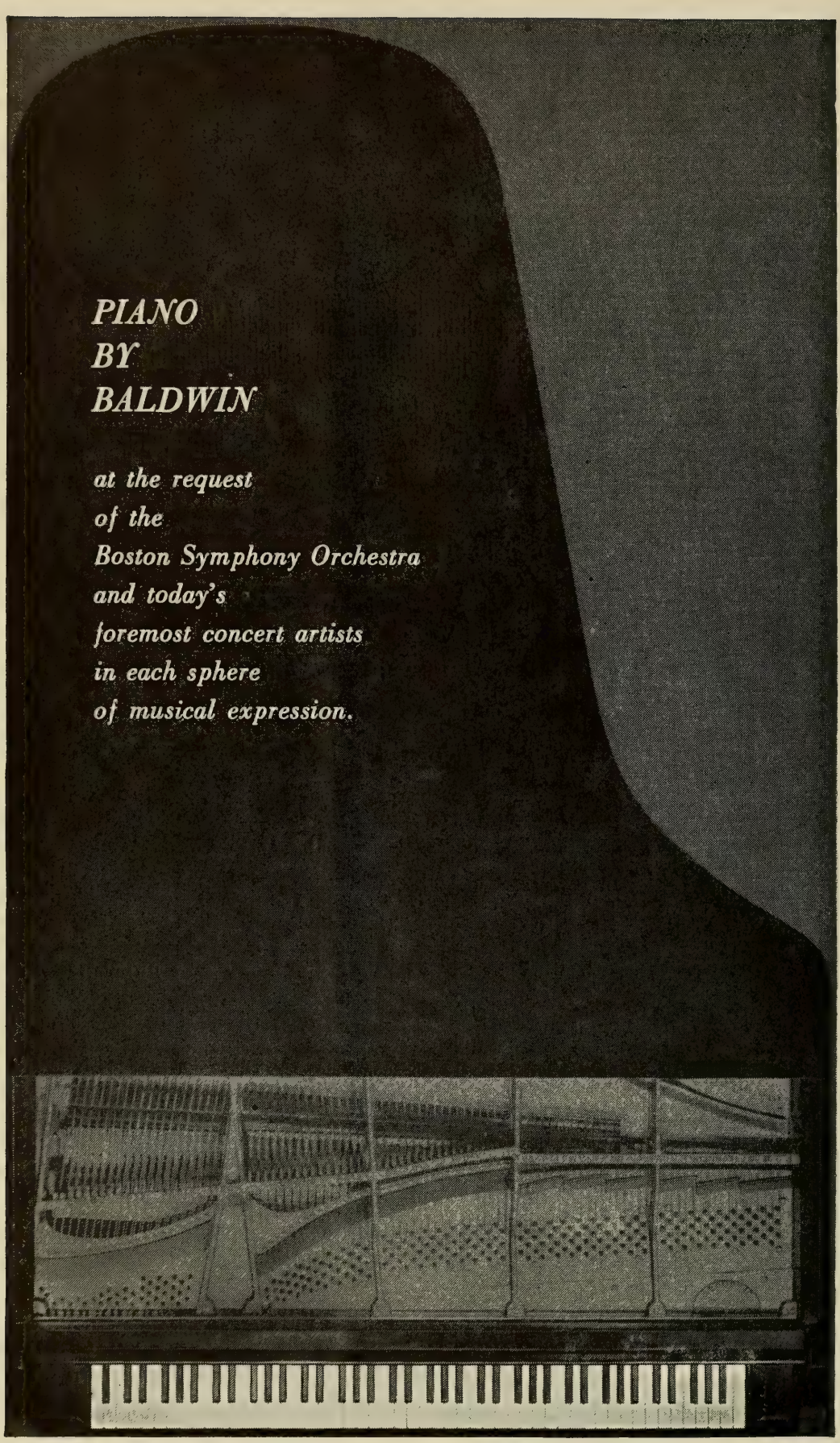
5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).

6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.

7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).

8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

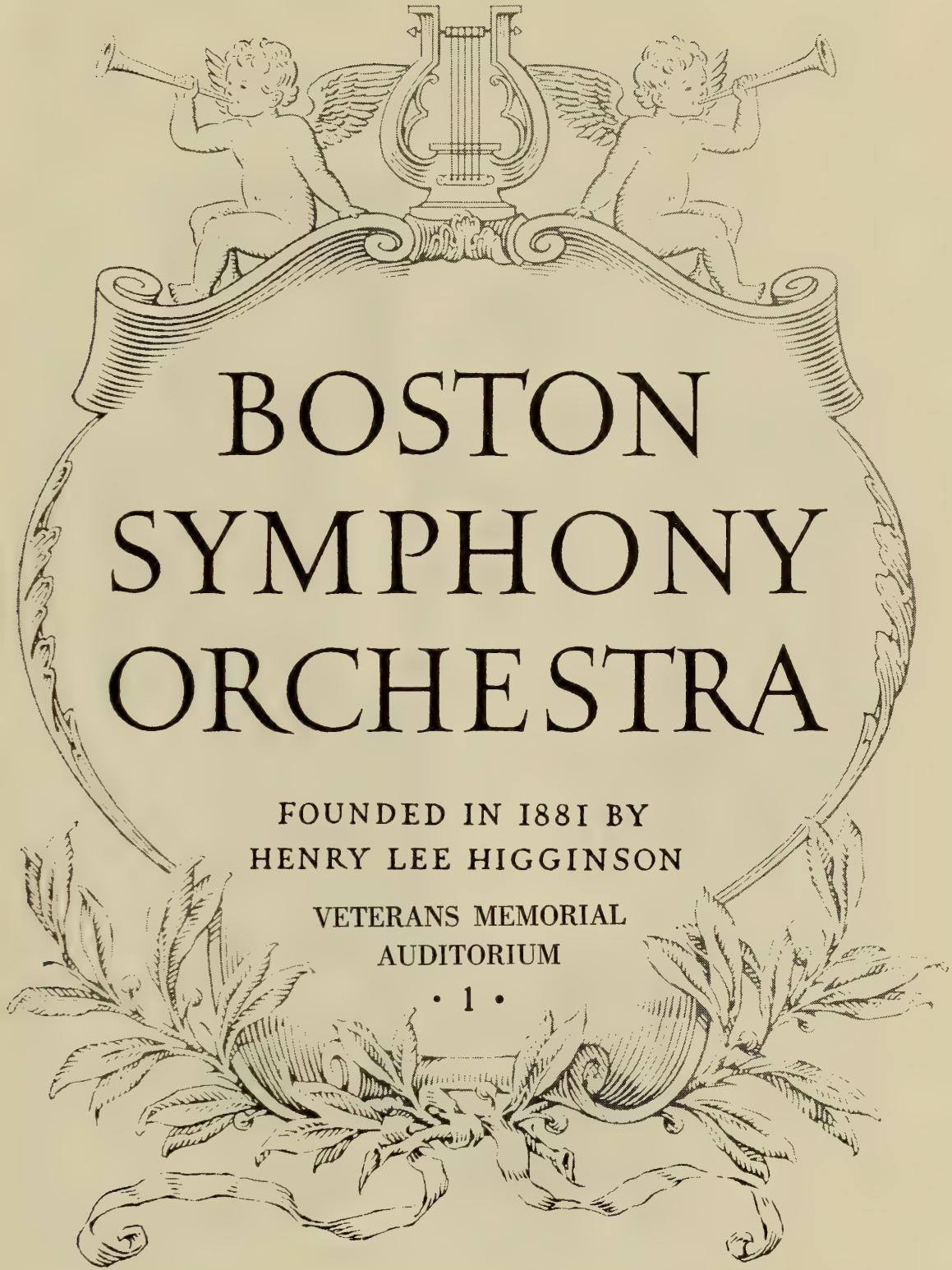
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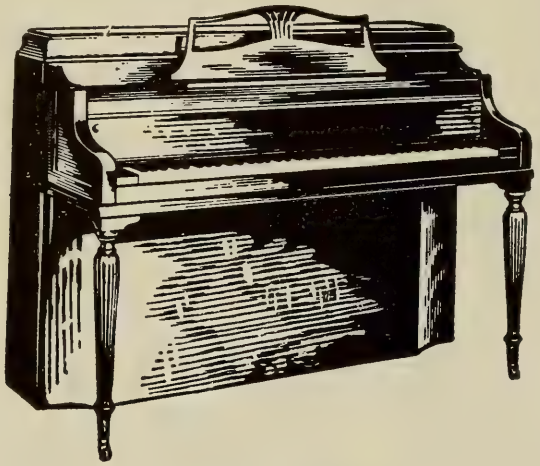
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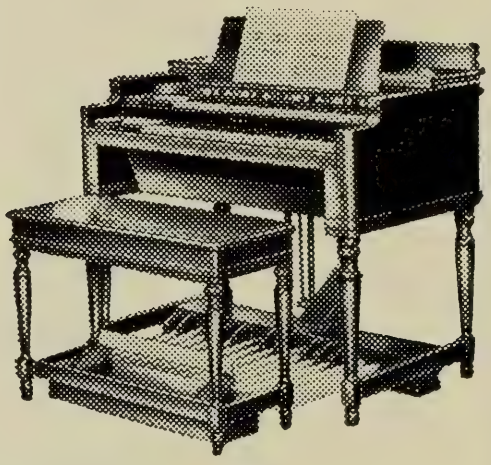
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By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations.*

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony – a form which he had finely mastered in his extreme youth as composer for the piano – the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.

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CONCERTO FOR VIOLONCELLO IN A MINOR, *Op.* 33

By CHARLES CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

Saint-Saëns composed this, the first of his two concertos for violoncello, in 1872 (the second was published in 1903). The A minor concerto was dedicated to and first performed by August Tolbecque at a Paris Conservatory concert, January 19, 1873.

The accompaniment of the Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

THE works of Saint-Saëns of which the list is long contain a number of pieces for cello, including two sonatas, shorter numbers with organ accompaniment, and two concertos with orchestra. The Concerto in A minor is far better known than the second in D minor, *Op.* 119, composed in 1902.

The concerto in A minor is played without pause, its three movements co-ordinated by the recurrence of the initial theme. This subject, which dominates the piece, is in a dark and rhapsodic minor strain, vigorous and full-voiced. The second theme in F major, more melodic in character, is but briefly developed. The intermediate movement, *allegretto,* proposes its light, staccato theme in the muted strings, a suggestion of a minuet, to which the cello adds a *legato* waltz-like theme of its own. The introductory theme here returns, but in a triumphant A major. The *finale* progresses to its end in full bravura style.

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SYMPHONY NO. 6, IN B MINOR, *"PATHÉTIQUE," Op. 74*

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The instrumentation consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the

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Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived,

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and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the Symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

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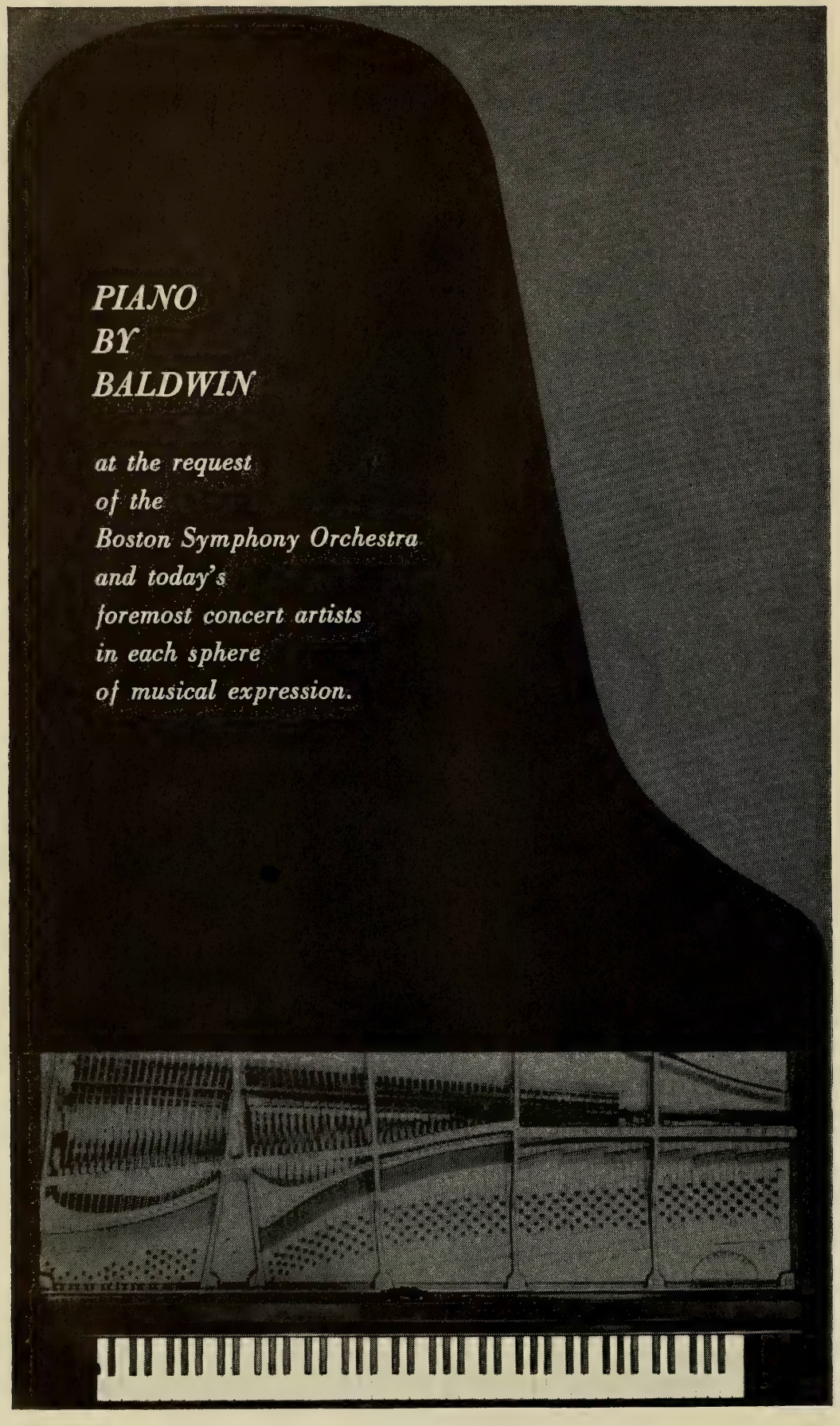
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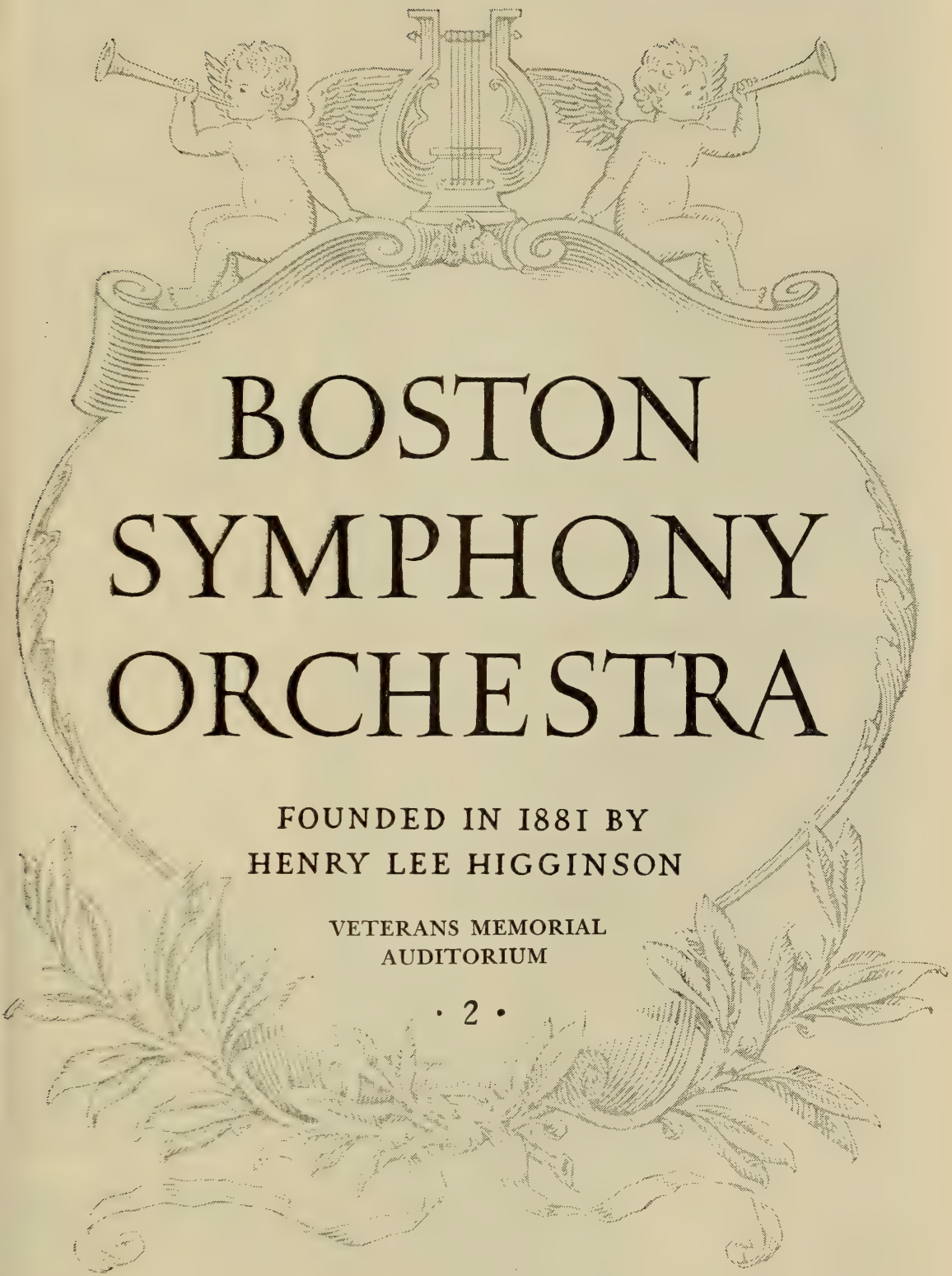
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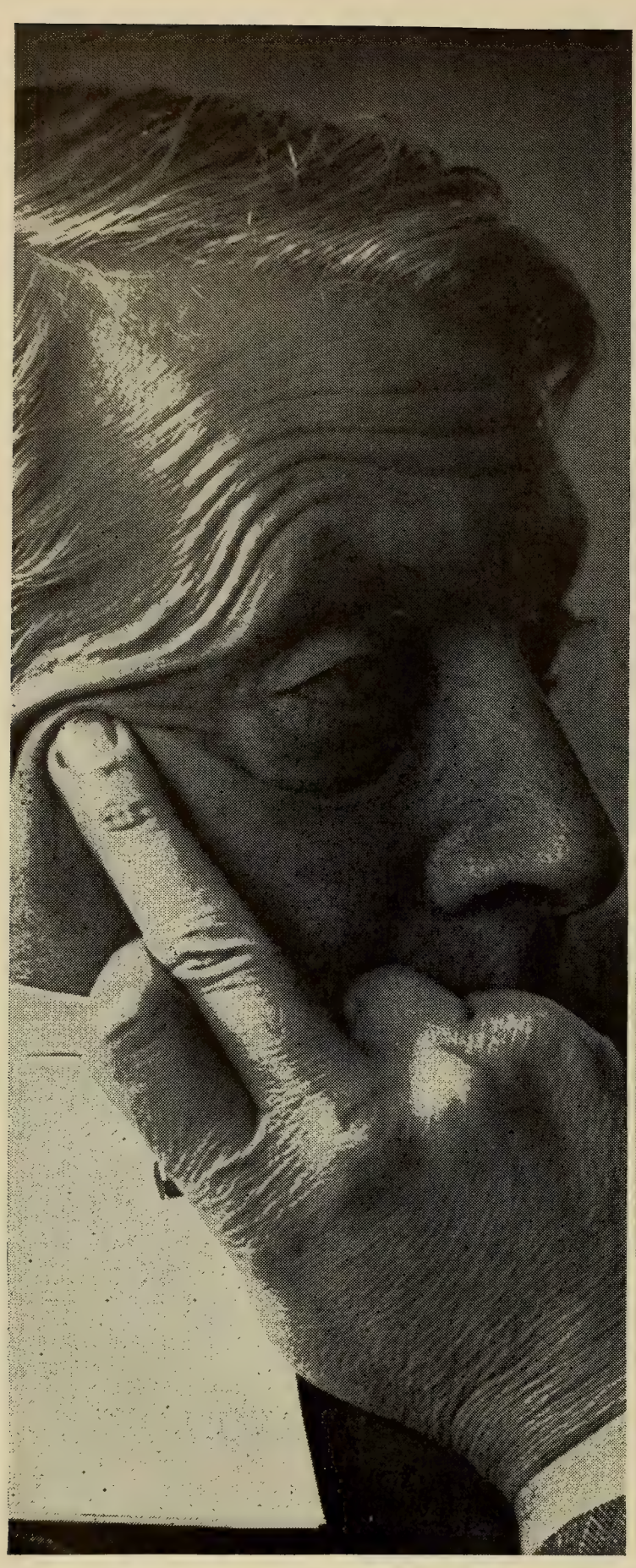
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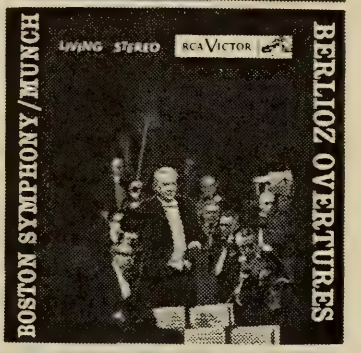
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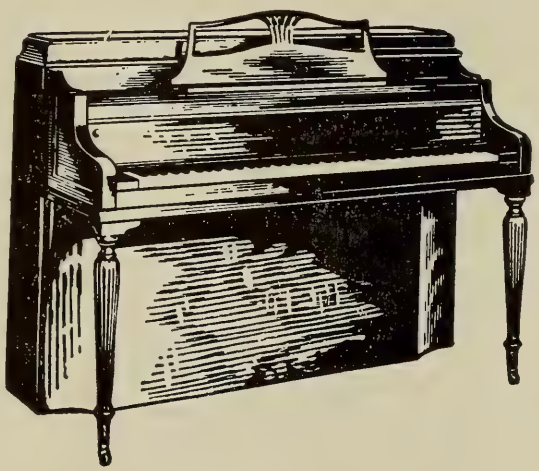
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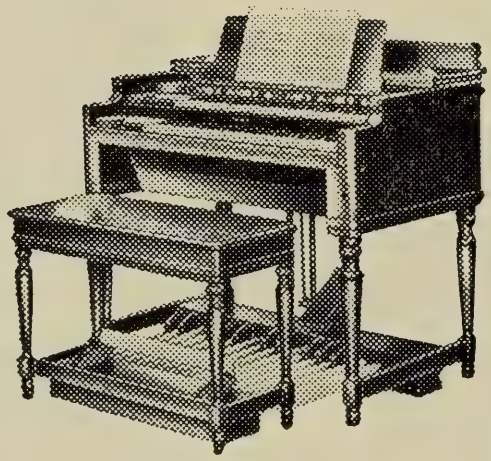
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Second Program

TUESDAY EVENING, NOVEMBER 28, *at* 8:15 *o'clock*

RICHARD BURGIN, *Conductor*

MOUSSORGSKY ..... Prelude to Khovanshchina

RACHMANINOFF ..... Piano Concerto No. 2, in C minor, *Op.* 18

I. Moderato II. Adagio sostenuto III. Allegro scherzando

INTERMISSION

SHOSTAKOVITCH ..... Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

SOLOIST

GARY GRAFFMAN

Mr. GRAFFMAN plays the Steinway Piano

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"KHOVANSHCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born in Karevo, in the government of Pskov, March 21, 1839;
died in St. Petersburg, March 28, 1881

Moussorgsky wrote the larger part of the opera *"Khovanshchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The instrumentation of the Prelude calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, timpani, harp, tam-tam, and strings.

"KHOVANSHCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanshchina!'* and gave orders to let the matter drop. The

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'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."

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CONCERTO NO. 2, IN C MINOR FOR PIANOFORTE WITH ORCHESTRA, *Op* 18

By SERGEI VASSILIEVITCH RACHMANINOFF

Born in Onega in the government of Novgorod, April 1, 1873; died in Beverly Hills, California, March 28, 1943

Composed in the year 1900, Rachmaninoff's Second Concerto for Pianoforte was first performed by the Philharmonic Society of Moscow on October 27, 1901, the composer as soloist. (There had been a performance of the last two movements at a benefit concert December 2, 1900.) It was published in the same year.

IT WAS his Second Concerto which contributed more than any other piece to the early popularity of Rachmaninoff. The curious circumstances under which he wrote it have been disclosed in his memoirs.* For two years Rachmaninoff suffered from a "mental depression," connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr. Nicolai Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," wrote Mr. Rachmaninoff, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had receive the answer, 'A Concerto for pianoforte,' for this I had promised to the people in London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your Concerto. . . .

* "Rachmaninoff's Recollections," Told to Oskar von Riesemann.

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You will work with great facility. . . . The Concerto will be of an excellent quality. . . .' It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me – far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto – the Andante and the Finale – and a sketch for a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

"I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my second Concerto to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins,* and myself."

Rachmaninoff's latest biographer, Victor Seroff, tells us that the second theme of the last movement was actually composed by Rach-

* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.

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maninoff's friend, Nikita Morozov. "Sergei heard this melody which Morozov composed and remarked: 'Oh, that is a melody I should have composed.' Morozov, who worshiped his friend, said calmly: 'Well, why don't you take it?' "

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GARY GRAFFMAN

Gary Graffman, born in New York City in 1928, was accepted at the age of seven at the Curtis Institute of Philadelphia where his principal teacher was the late Mme. Isabelle Vengerova. Having made his first public appearance at the age of 10, he has become an active concert pianist, touring Europe, South America and the Far East, as well as this country. He has appeared with this Orchestra in Prokofieff's Concerto No. 1, Brahms' Concerto No. 1, Chopin's Concerto in E minor and Mendelssohn's Capriccio brillante.

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year. The first performance at Moscow was on the 20th of January following.

THE Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

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GINA BACHAUER, *Pianist*

LULLY ..... Suite
MOZART ..... Concerto for Piano in C Minor, *Op.* 491
GRIEG ..... Concerto for Piano in A Minor
HANSON ..... Mosaics

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The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente*. The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section

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and *da capo*. The themes are in the triple time of the Austrian *Ländler*, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

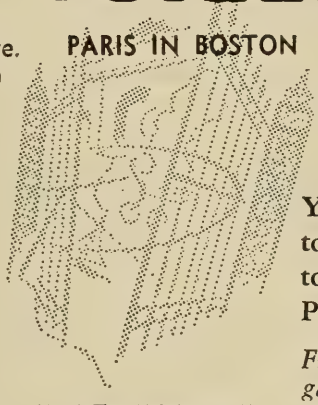
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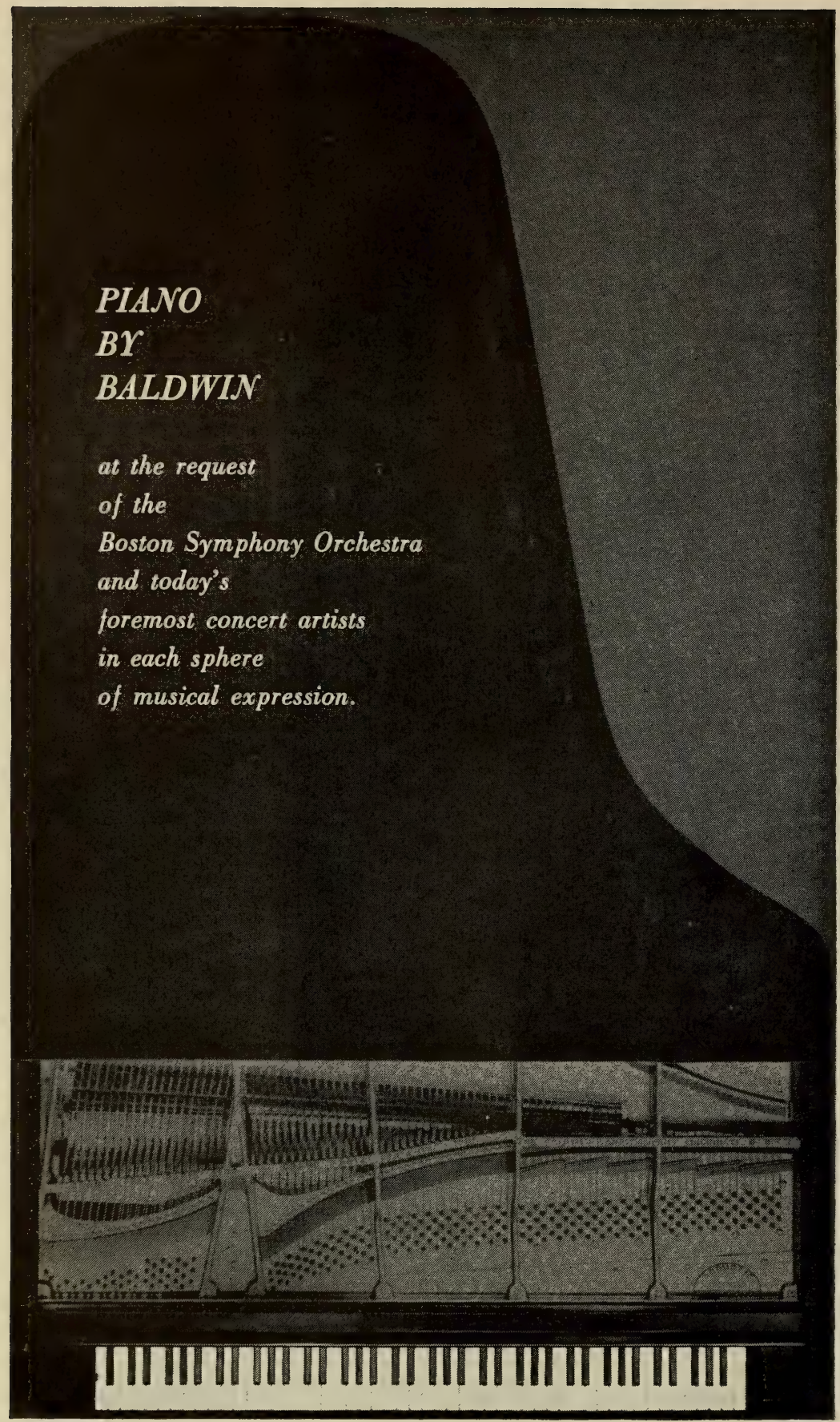
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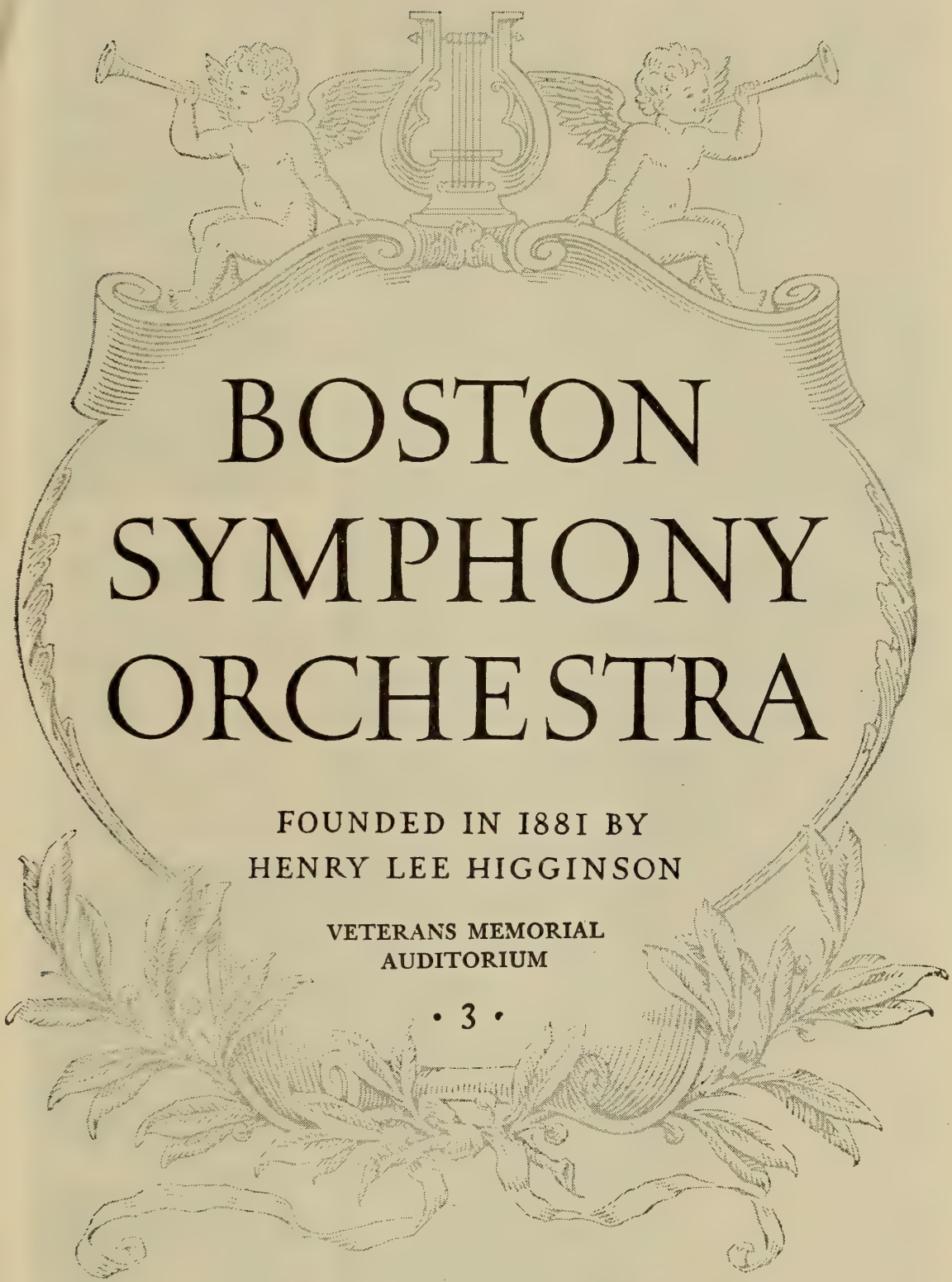
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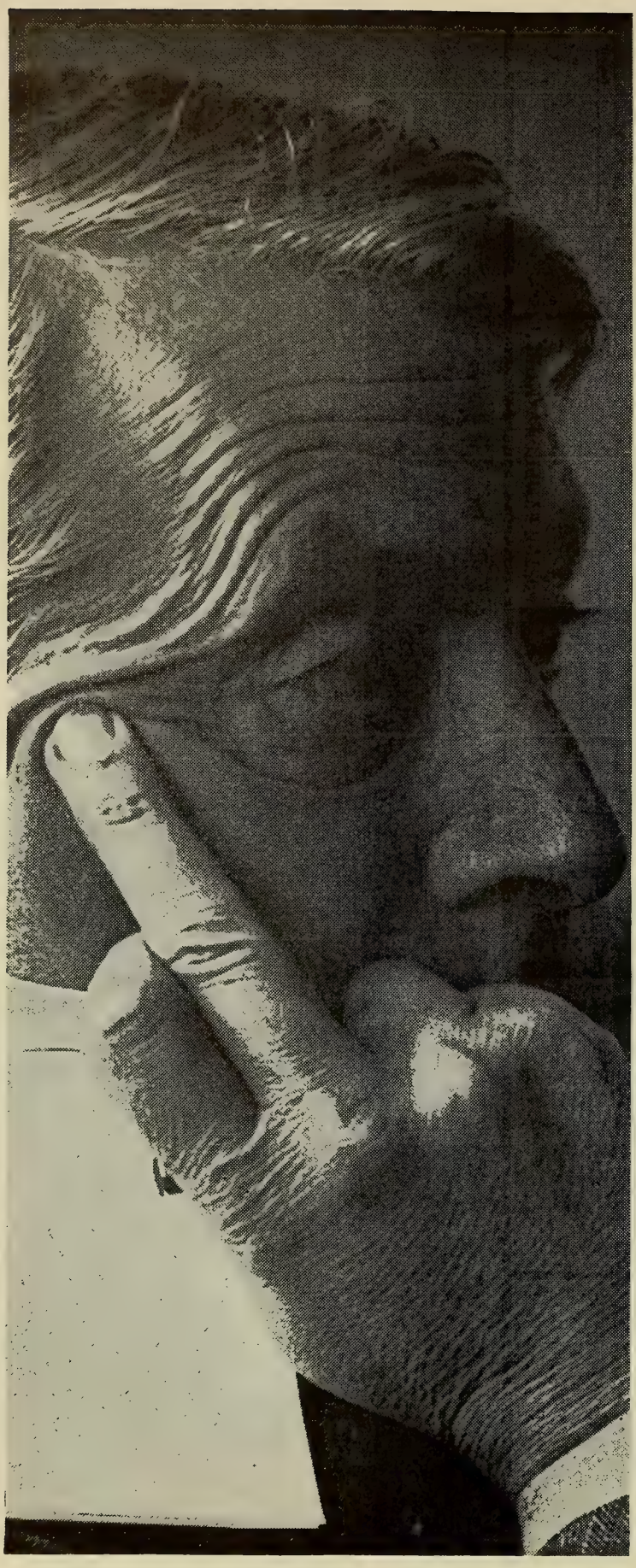
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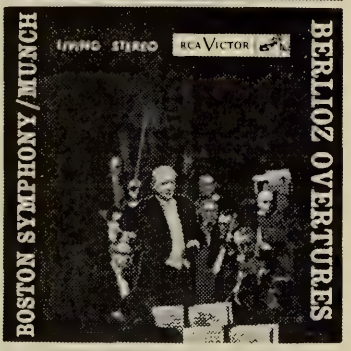
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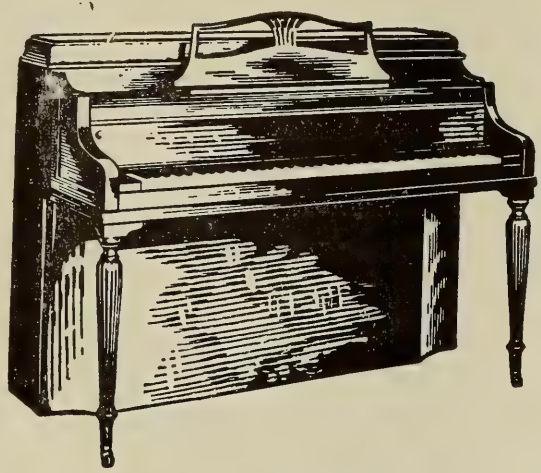
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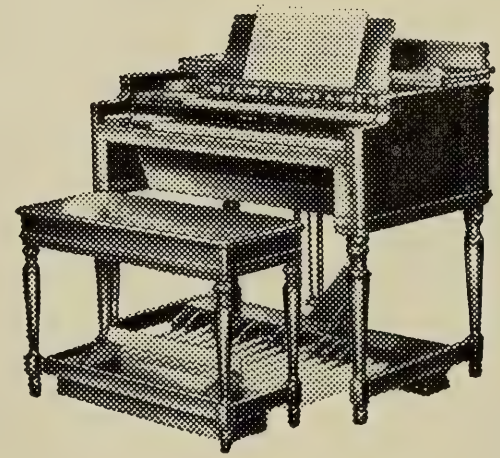
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Third Program

TUESDAY EVENING, DECEMBER 19, *at* 8:15 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BACH . . . . . Suite No. 2, in B minor, for Flute and Strings

I. Overture
II. Rondeau
III. Sarabande
IV. Bourrées I and II
V. Polonaise and Double
VI. Menuett
VII. Badinerie

Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY . . . . . Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DEBUSSY . . . . . "Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

MOUSSORGSKY . . . . . "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade – Gnomus – Promenade – Il vecchio castello – Tuileries – Bydlo – Promenade – Ballet of Chicks in Their Shells – Samuel Goldenburg and Schmuyle – Limoges: The Marketplace – Catacombs (Con mortuis in lingua mortua) – The Hut on Fowls' Legs – The Great Gate of Kiev.

Harpsichord by courtesy of Eric Herz

By order of the Chief of the Providence Fire Department, smoking is allowed only in the ticket lobby and the lower lobby of the auditorium.

BALDWIN PIANO RCA VICTOR RECORDS

The next concert in Providence will be given on Tuesday evening, February 6.

Charles Munch will conduct.

ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe.* In 1918 he founded the *Orchestre de la Suisse Romande.* He has conducted the symphony orchestras of South America and the United States in several seasons. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Dr. Munch, and again conducted December 30–January 7, 1956.

The *Orchestre de la Suisse Romande* still commands most of his time.

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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite was first performed by the Boston Symphony Orchestra (the continuo edited by Robert Franz) February 13, 1886.

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the *Inventions.* Composing the six concertos for the Markgraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's own title upon the score was *"H moll Ouverture al flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or transverse-flute, to distinguish it from the *flûte à bec* which survives as the recorder. The bass is marked *"continuo."* [COPYRIGHTED]

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SYMPHONY IN THREE MOVEMENTS

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946.

IT IS hardly to be expected that Stravinsky at any time of his life would turn to the symphonic style in its truly classical sense. The symphony which he wrote in 1907 and dedicated to his teacher, Rimsky-Korsakov, was a student exercise. In the *Symphonies for Wind Instruments* and the *Symphony of Psalms* he used the word as a mere convenience, in its noncommittal root sense of a combination of tones. His Symphony in C major of 1940 could be called a momentary dalliance with the classical form in which the composer gave as usual free scope to his individual fantasy.

The *Symphony in Three Movements* has still fewer road signs of symphonic tradition. In the general construction of the first movement there are vague approximations of sonata form, "development," if Stravinsky's personal way of manipulation can be so-called, and recapitulation. The "slow movement" has something similar to the song form of middle section and return. The finale has a series of sections

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that might be called variations, a brief fugato in Stravinskyan counterpoint, and a close suggesting a coda. Ingolf Dahl, Stravinsky's close friend who was entrusted by him to provide an analysis for the first performance in New York, calls this symphony "the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque."

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"PRELUDE TO THE AFTERNOON OF A FAUN
(After the Eclogue of Stéphane Mallarmé)"

By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive.

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But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He

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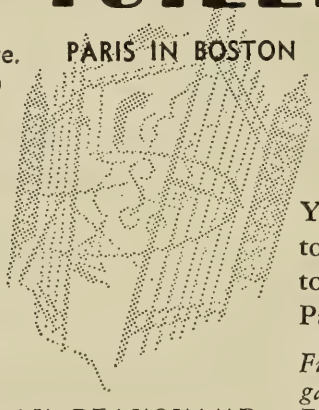
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would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

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Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work nine months after his death. It is characteristic of this composer, here as in his songs or operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

---

* Tushmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence.*

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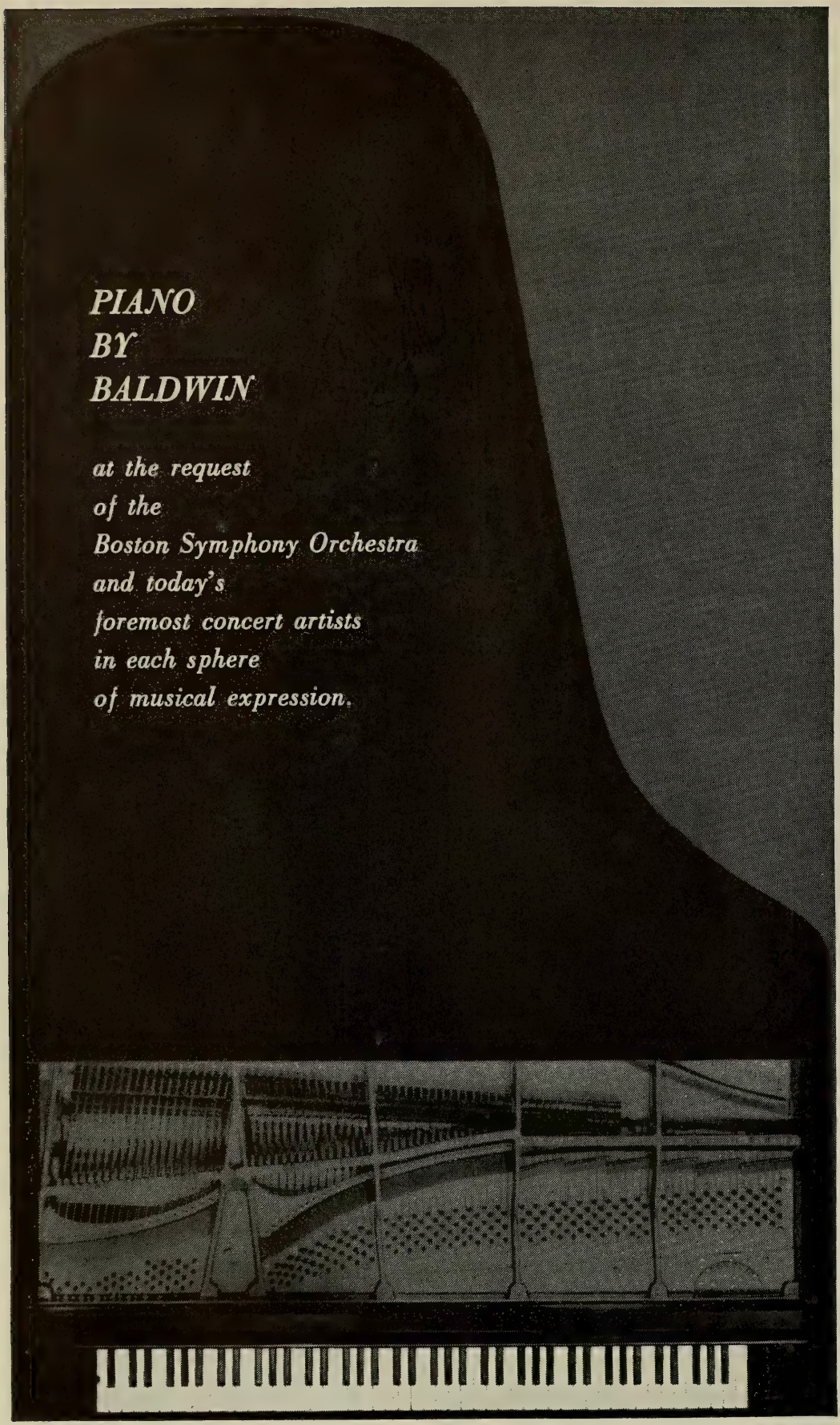
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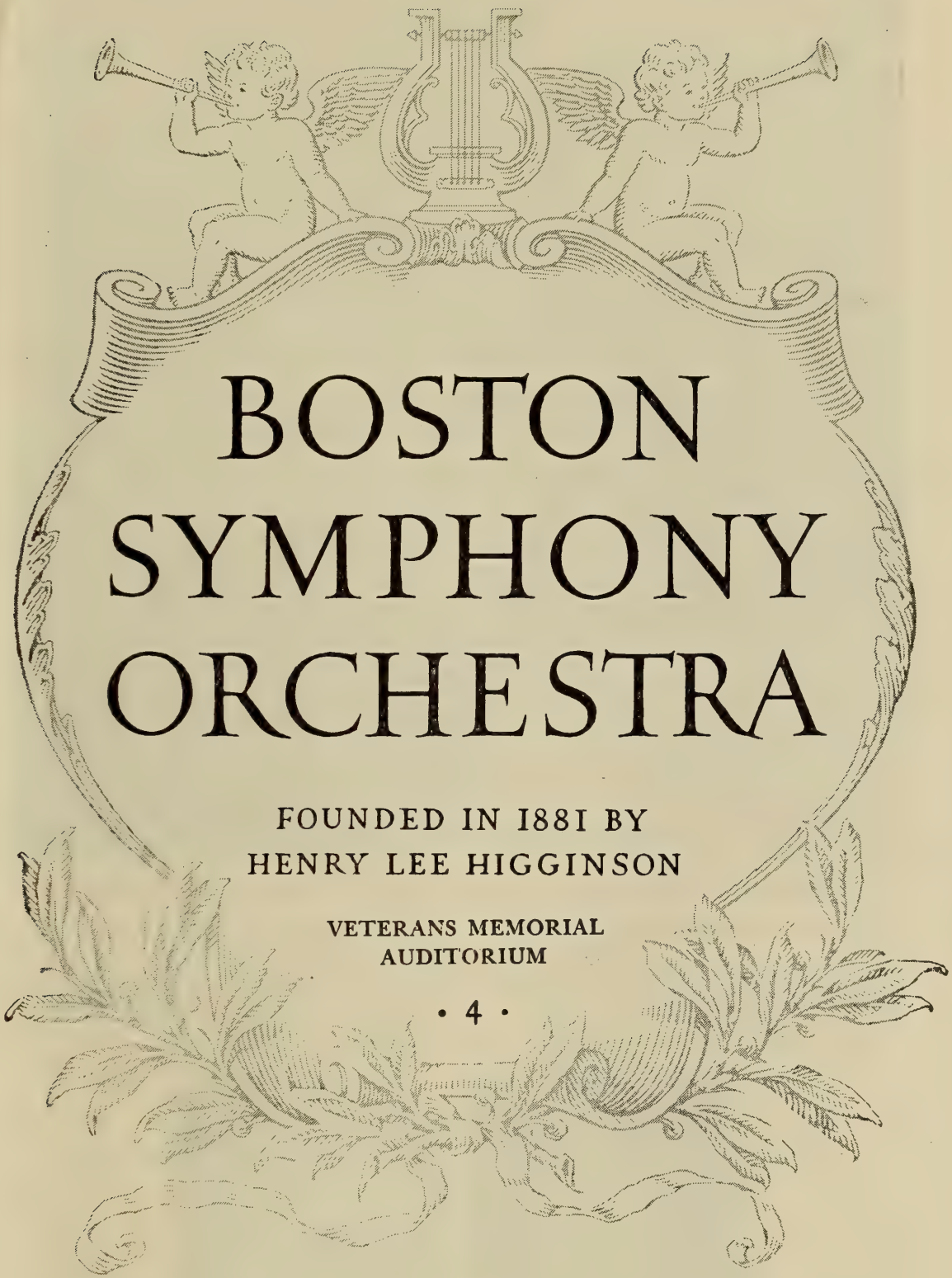
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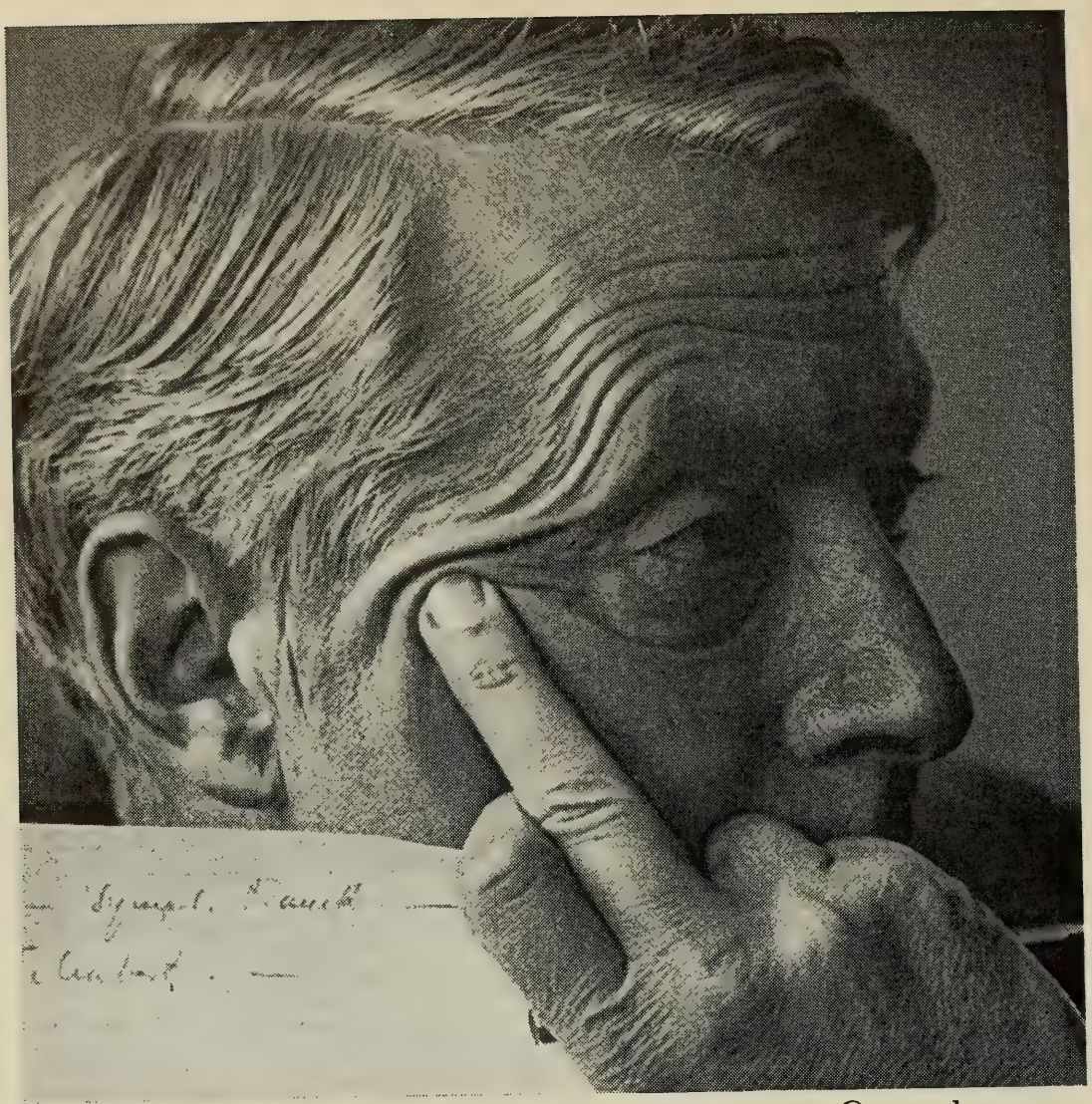
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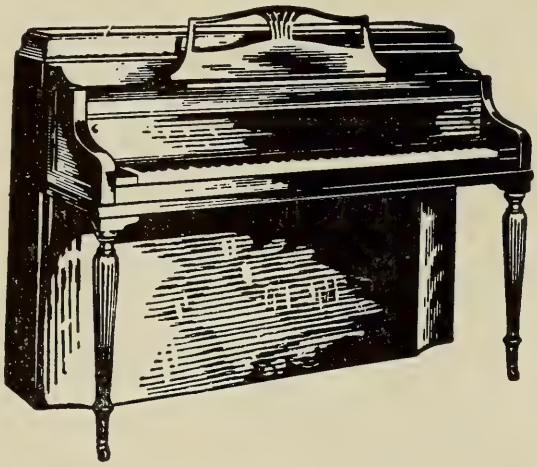
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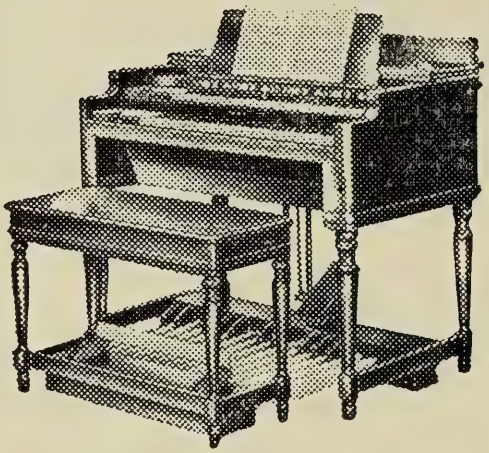
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HONEGGER ..... Symphony No. 5

I. Grave
II. Allegretto
III. Allegro marcato

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SAINT-SAËNS ..... Piano Concerto No. 2, in G minor, *Op.* 22

I. Andante sostenuto
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By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

The "Nocturnes" were completed in 1899. Jean Jobert, the original editor of the "Nocturnes," brought out a "definitive" edition in 1930, explaining in a preface to the score "in the course of years following the first performance, Claude Debussy altered the orchestration on his own score. These alterations grew into very important changes which it is our duty to make available to conductors." These changes consist mostly in the orchestration, such as the amplification of the harp or the vocal parts in *Sirènes*. These revisions were published with the assent of the composer's widow.

Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and

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becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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SYMPHONY NO. 5 *(di tre re)*

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky.

When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch

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eagerly accepted the latest symphony (which was to prove the last) by the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

Honegger gave his Fifth Symphony its parenthetic subtitle *("di tre re")* with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in C minor. *" 'Di tre re,' "* writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling. [COPYRIGHTED]

CONCERTO IN G MINOR, NO. 2, FOR PIANOFORTE, *Op.* 22

By CHARLES CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

This concerto was first performed in 1868, the year of its composition, on May 6, at the Salle Pleyel in Paris, Anton Rubinstein conducting, and the composer appearing as soloist.

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THE second in order of the five concertos which Saint-Saëns wrote for the pianoforte and played far and wide, the Concerto in G minor attained extraordinary popularity, rivaling the Fourth in C minor in this respect. This popularity was not immediate so far as the critics were concerned, a race which Saint-Saëns contemptuously referred to as the "press assassins." When the work had its initial Paris performance, a leading periodical dismissed the artist both as composer and performer. When Saint-Saëns toured Germany with the new work in the autumn, conservative Leipzig likewise disapproved. The critic of the *Signale* deprecated the visitation of a "hyper-romantic" spirit upon the style of Bach, and denounced the third movement without qualification. But the public was far more interested in the charm and skill of Saint-Saëns than in such liberties as he may have taken with the classical forms. Nor was Franz Liszt, who had no use whatsoever for the critics and their "dignified ignorance," as he expressed it, in the least disturbed by the apostasy of his French friend. He received the score from Saint-Saëns while at Rome, and wrote: "Your kind letter promised me several compositions; I have been expecting them, and while waiting I want to thank you again for your *Second Concerto* which I greatly applaud. The form of it is new and very happy; the interest of the three portions

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BACH—Violin Concerto in A minor

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Jeanne Marie Darré is making her American debut with this Orchestra.

This pianist from France won first prizes at the Paris Conservatoire, was awarded the Legion of Honor in 1950, and in 1960 the *"Chevalier des Arts et Lettres."* She has played in many parts of Europe but until now is known in this country only through her recordings. She is at present a professor of piano at the Conservatoire.

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It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

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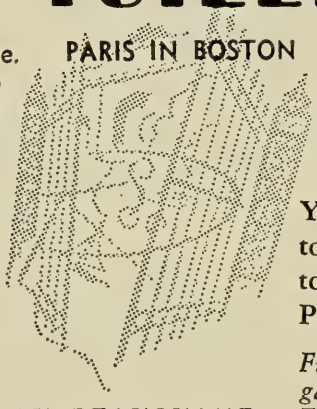
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The remaining Tuesday evening concert in Providence will be given on April 10. Dr. Munch will then conduct for the last time in Providence as the Music Director of this Orchestra. His program follows:

BERLIOZ: Fantastic Symphony

DEBUSSY: La Mer

RAVEL: Daphnis and Chloe, Suite No. 2

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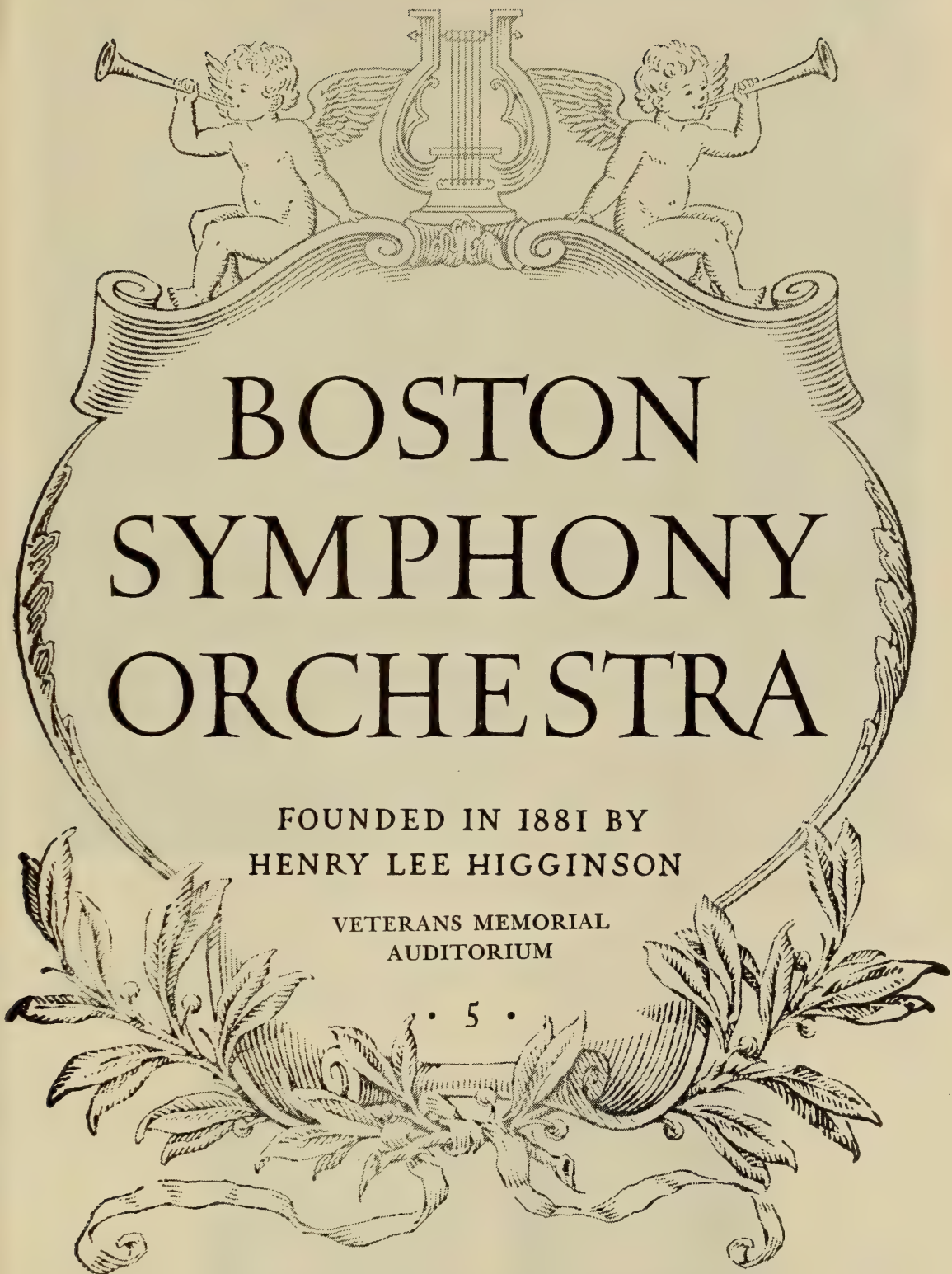
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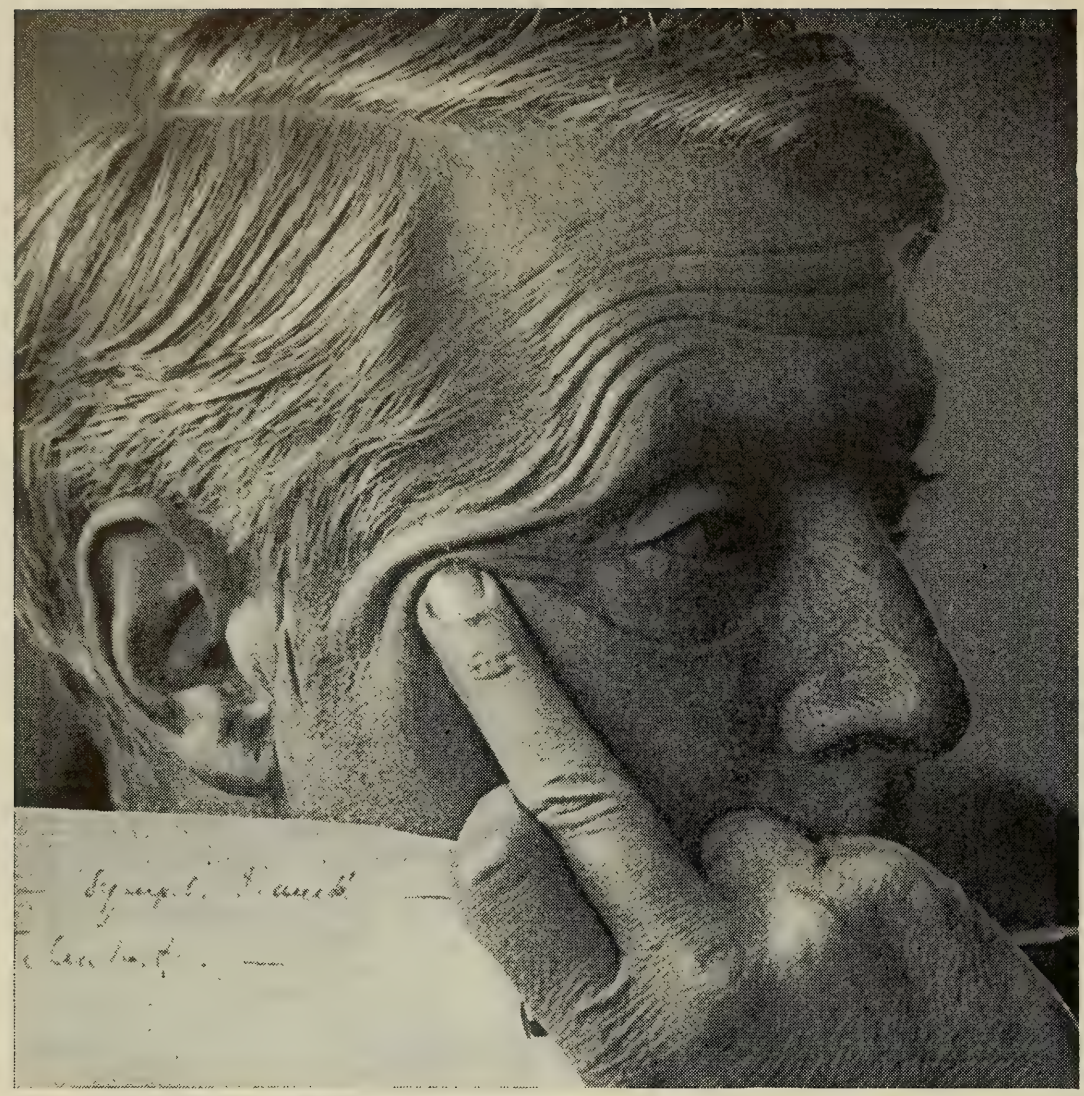
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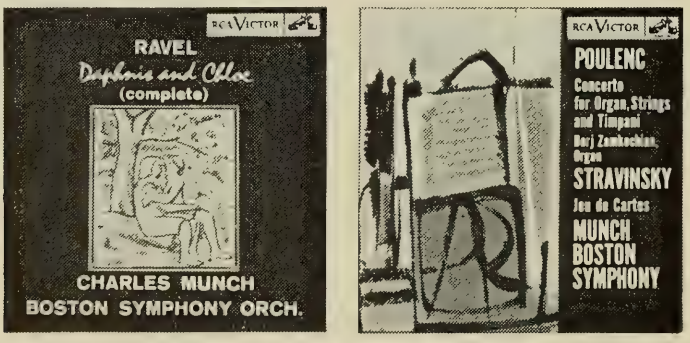
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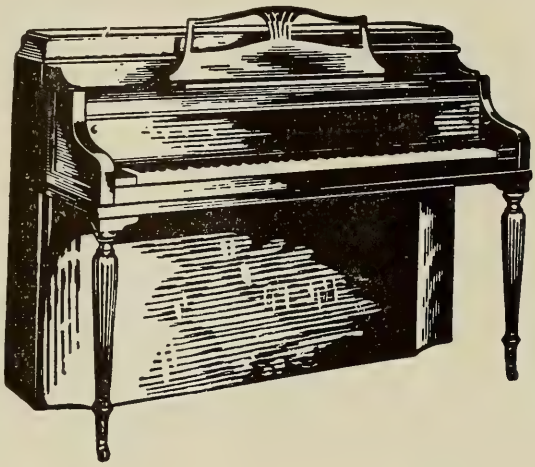
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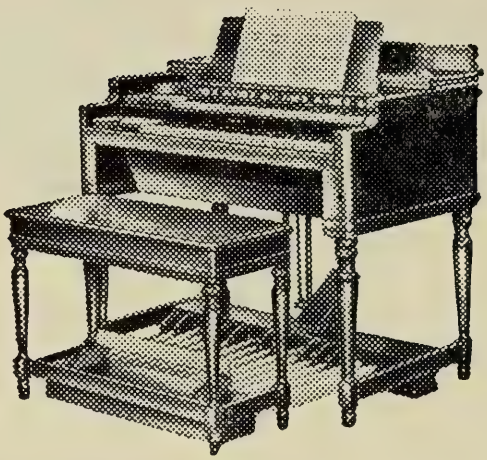
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Fifth Program

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BERLIOZ ..... *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

INTERMISSION

DEBUSSY ..... *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)

II. Jeux de vagues (The Play of the Waves)

III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

RAVEL ..... *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE). *Op.* 14A

By HECTOR BERLIOZ

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

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Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Ferrand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Ferrand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece

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*Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention – which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *La Mer.* The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

La Mer is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft* of *La Mer,* Debussy labeled the first move-

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ment *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the

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country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides – and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting).

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

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In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, DEPASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.

3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.

4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.

5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).

6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.

7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).

8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

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BERLIOZ ..... Fantastic Symphony, Op. 14a
V April 10

BRAHMS ..... Variations on a Theme by Haydn, Op. 56a
I October 10

DEBUSSY ..... "La Mer," Three Symphonic Sketches
V April 10

"Prélude à l'Après-midi d'un Faune"
III December 19

Two Nocturnes: "Nuages," "Fêtes"
IV February 6

HONEGGER ..... Symphony No. 5
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MOUSSORGSKY ..... "Pictures at an Exhibition," Arranged by Maurice Ravel
III December 19

Prelude to Khovanshchina
II November 28

RACHMANINOFF ..... Piano Concerto No. 2, in C minor, Op. 18
Soloist: GARY GRAFFMAN — II November 28

RAVEL ..... "Daphnis et Chloé," Ballet, Suite No. 2
V April 10

"La Valse," Choreographic Poem
IV February 6

SAINT-SAËNS ..... Piano Concerto No. 2, in G minor, Op. 22
Soloist: JEANNE MARIE DARRÉ — IV February 6

Violoncello Concerto No. 1, in A minor, Op. 33
Soloist: SAMUEL MAYES — I October 10

SHOSTAKOVITCH ..... Symphony No. 5, Op. 47
II November 28

STRAVINSKY ..... Symphony in Three Movements
III December 19

TCHAIKOVSKY ..... Symphony No. 6, in B minor, Op. 74, "Pathétique"
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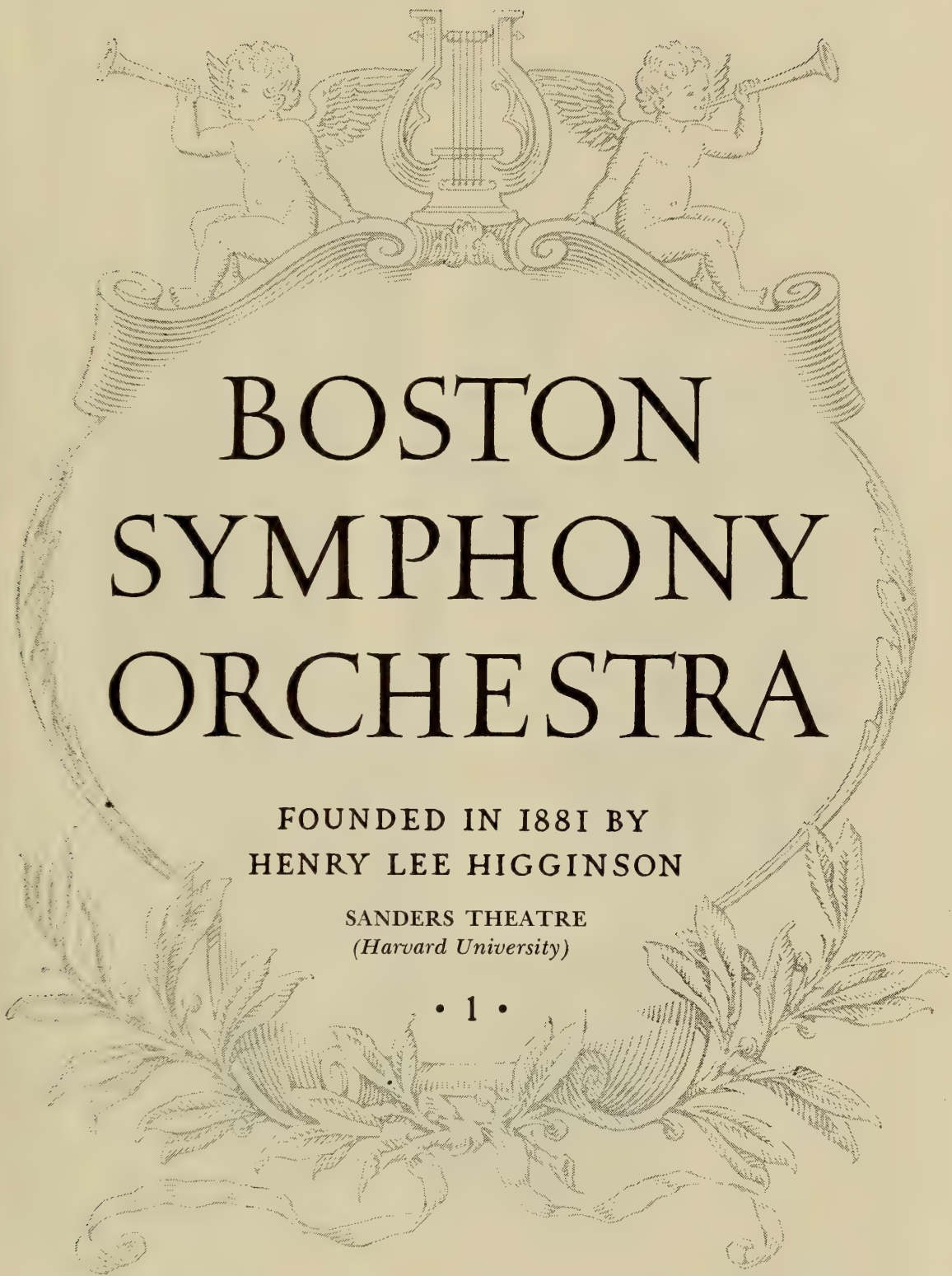
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First Program

TUESDAY EVENING, October 31, *at* 8:30 *o'clock*

Hanson . . . . . Elegy in Memory of Serge Koussevitzky, *Op.* 44

Debussy . . . . . *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Perfumes of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

Brahms . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

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ELEGY TO THE MEMORY OF MY FRIEND, SERGE KOUSSEVITZKY, *Op.* 44

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra, and it was performed by this Orchestra January 20–21, 1956. It was conducted by Charles Munch at a memorial concert in the Berkshire Festival, on August 13, 1961. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

THE Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo (*teneramente con simplicità*) to a pianissimo ending.

• •

Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conduct-

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ing. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this Orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this Orchestra, the composer conducting. The Fourth Symphony was introduced by this Orchestra December 3, 1943. The Fifth Symphony (Sinfonia Sacra) was performed in Philadelphia, February 18, 1955.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a suite from *The Merry Mount.* This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera Company in New York in 1932. Choral works include *The Lament of Beowulf* (1925); *Heroic Elegy* (1927); Songs from *Drum Taps,* after Walt Whitman (1935), and a transcription for chorus and orchestra of Palestrina's *Pope Marcellus Mass* (1937). The *Serenade* for Flute, Harp, and Strings was performed by this Orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this Orchestra, December 31, 1948.

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forth-

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coming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"*

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in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

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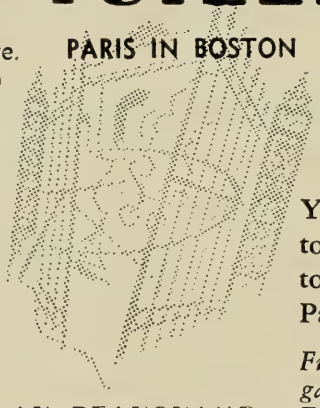
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SYMPHONY IN C MINOR, No. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

IT is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him in an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that when he came forth with one he would be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for

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growth in character, artistic vision, craft. These fourteen years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training and immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicates that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it and compose the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the

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orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven – its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

• •

Brahms first yielded the manuscript of his Symphony to Otto Dessoff in Carlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Carlsruhe very likely felt honored by the distinction conferred upon them – and were in equal degree puzzled by the Symphony itself.

Brahms himself conducted the Symphony in Mannheim a few days later, and shortly afterwards in Munich, Vienna, Leipzig and Breslau. There was no abundance of enthusiasm at these early performances,

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although Carlsruhe, Mannheim and Breslau were markedly friendly. In Leipzig a group of resident adherents and such loyal visitors from elsewhere as Frau Schumann, Joachim, and Stockhausen gave weight to the occasion, established at a general rehearsal, and sealed by a post-concert banquet. In Vienna the work got, on the whole, good notices. In Munich considerable hostility was to be expected, for Munich had become a Wagnerian redoubt. Kalbeck hazards that the applause was "an expression of relief" when it had at last ended. The Symphony reached England where it was heard in Cambridge on March 8, under Joachim; London on April 16.

Brahms had by then won public esteem, having proved his choral ability with *A German Requiem,* and had enjoyed marked success with smaller works. A full-sized symphony was regarded as a real test. Many found a stumbling block in the First Symphony, and these included some of Brahms' friends, who spoke of disunity in it, and disharmony. Even Florence May, his adoring ex-pupil and biographer, wrote of "shrill, clashing dissonances" in the introduction. Levi, the conductor who had been his loyal promoter as conductor at Carlsruhe, found the middle movements out of keeping with the more weighty and solidly scored first and last. Only Hans von Bülow among the current conductors was an unqualified enthusiast. Time has long since dissolved lingering doubts and vindicated the initial judgment of the Symphony's creator. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8, 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying" Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony with other works of the composer in the Boston Symphony Orchestra's first year.

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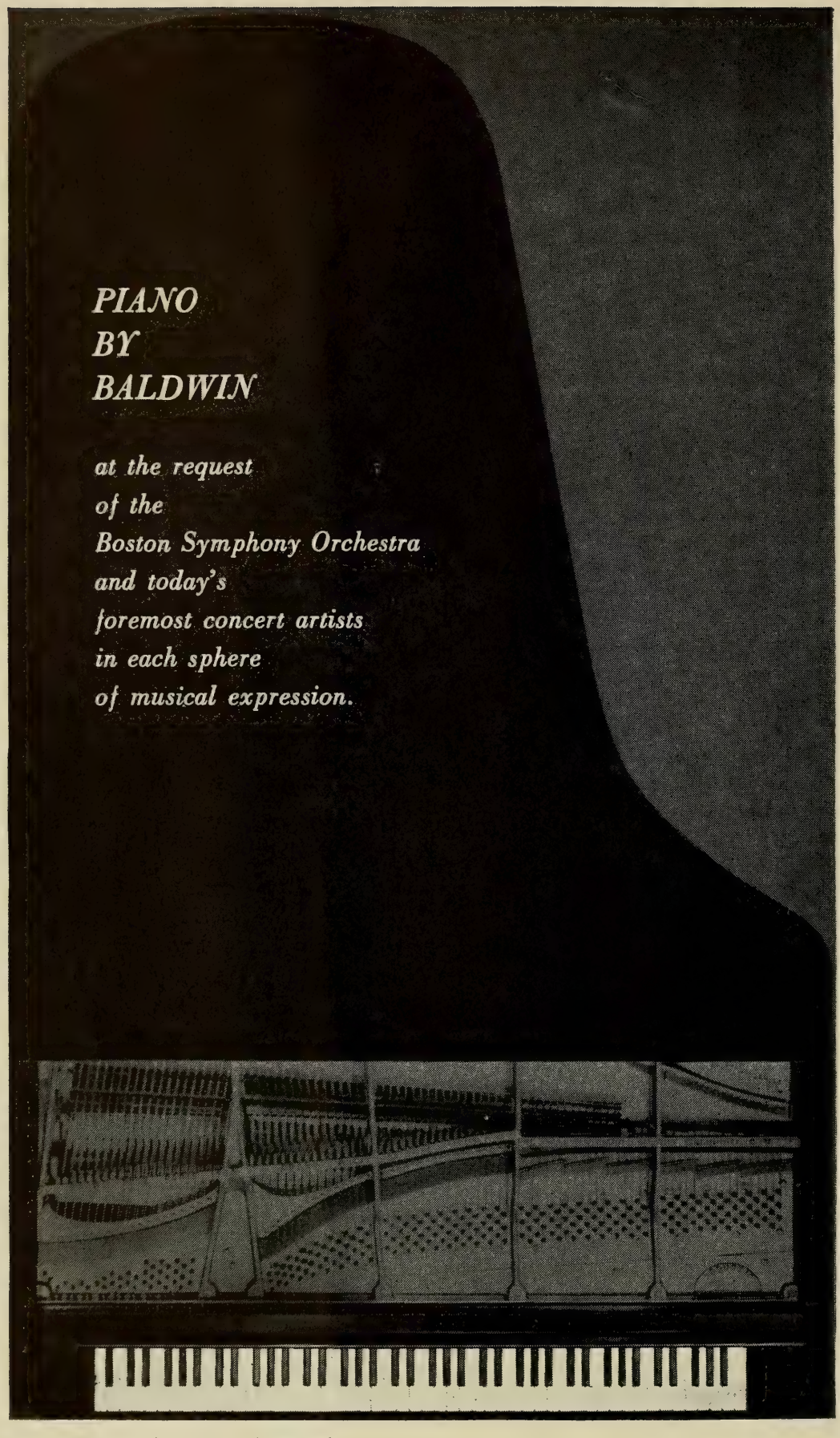
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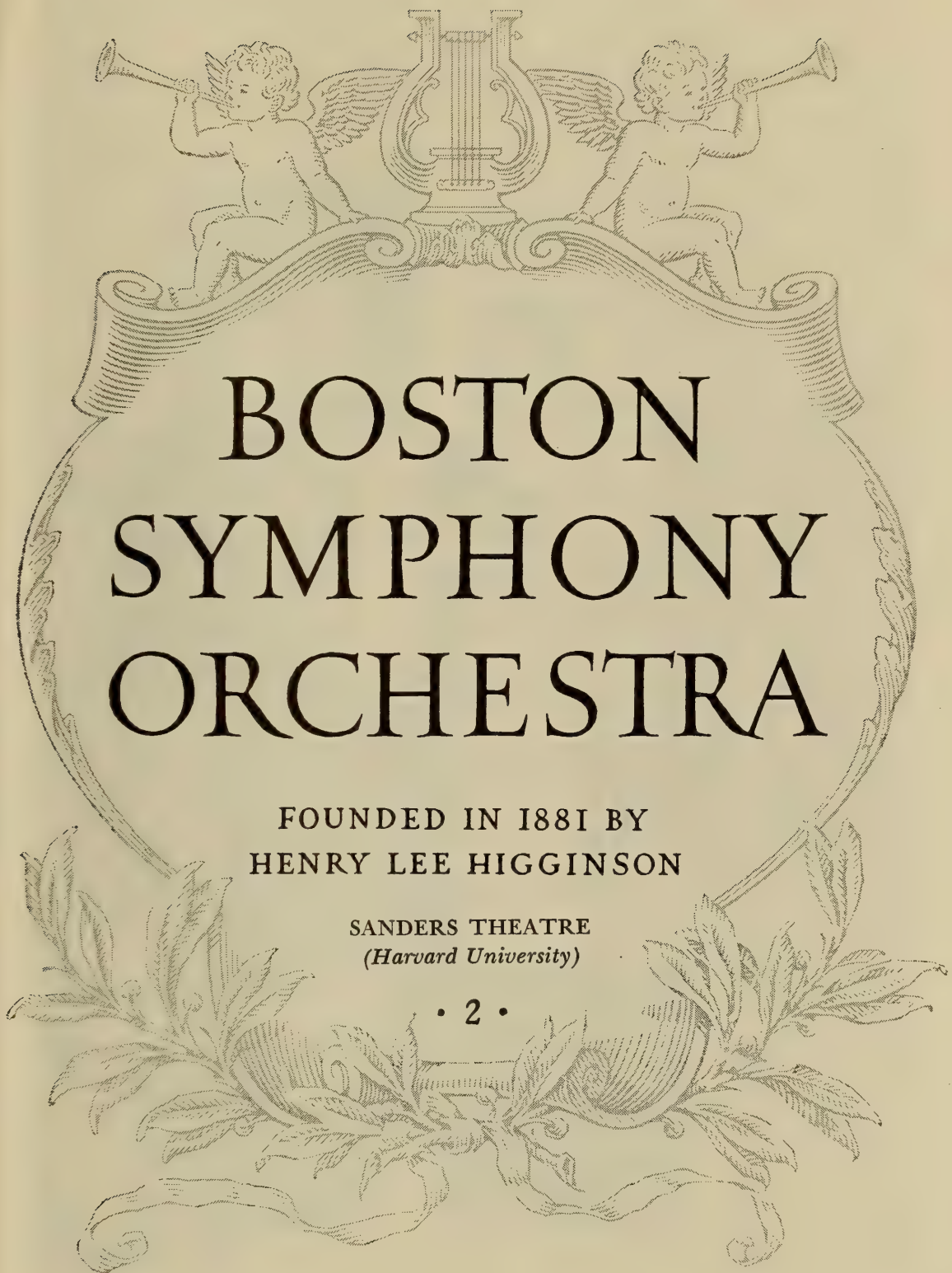
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SHOSTAKOVITCH ..... Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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ACADEMIC FESTIVAL OVERTURE, *Op.* 80

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The overture was composed in 1880; first performed January 4, 1881, at the University of Breslau.

The orchestration: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, timpani, cymbals, triangle and strings.

BRAHMS' two overtures, the *"Akademische Fest-Ouvertüre"* and the *"Tragische Ouvertüre"* were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889–96). "I must give high praise to Ischl," he wrote to Billroth in June, 1880, "and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here — and on the whole I do not dislike it." Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

• •

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another

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"Academic" overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such "academic" formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe,* inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. *"Wir hatten gebauet ein stättliches Haus"* is first given out by the trumpets. *"Der Landesvater" ("Hört, ich sing' das Lied der Lieder")* is used rhythmically, delightfully developed. The *"Fuchslied"* or Freshman's Song *("Was kommt dort von der Höh' ")* is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed "a very jolly potpourri on students' songs *à la Suppé,"* Kalbeck inquired jokingly whether he had used the "Fox song." "Oh, yes," said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the "leathery Herr Rektor," and Brahms answered: "That is wholly unnecessary." Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn, *"Gaudeamus Igitur."*

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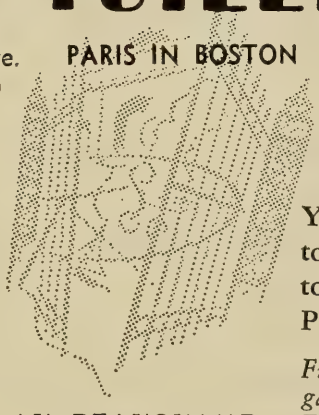
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FOUR ORCHESTRAL PIECES, *Op.* 12

By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

This suite, published in Germany as *"Vier Orchesterstücke,"* was composed in 1912. It calls for the following instruments: 4 flutes and 2 piccolos, 3 oboes, 2 English horns, 2 clarinets in B-flat, 2 in E-flat and bass clarinet, 4 bassoons and contra-bassoon, 4 horns, 4 trumpets, 4 trombones and tuba, 2 harps, piano (four hands), celesta, timpani, triangle, tam tam, glockenspiel, bass drum and snare drum.

BÉLA BARTÓK wrote his Four Orchestral Pieces at the age of thirty-one, having then composed his two Suites for Orchestra, Op. 3 and 4 in 1905 and 1907 (each to be revised years later), his one act Opera, *Duke Bluebeard's Castle,* Op. 11, in 1911, his *Two Portraits* and *Two Images* for Orchestra, Op. 5 and 10, in 1908 and 1910, together with various piano pieces and songs. His first quartet, Op. 7, was composed in 1908.

The opening piece of Opus 12 is rhapsodic in style with free fluctuations in tempo. It has a consistent melodic line, usually carried by the violins to a rich and colorful accompaniment of chords and arpeggios, in which the piano and the harps play a continuous part.

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The scherzo is in triple time, suggestive of a fast waltz. The opening theme is a rippling figure for the strings and woodwinds, which gives way to a melody with an accented first beat and then to a more lively staccato figure. These alternate. The movement broadens to a full-voiced close.

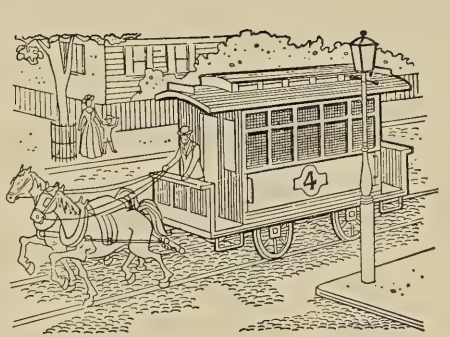
The third movement is likewise in three-quarter time, but in a moderate tempo. The strings, divided and at first muted, sing a lilting theme. The tranquil tempo varies, becomes momentarily agitated, and finally returns for a pianissimo close.

The finale is in the rhythm of a slow march. The opening is solemn and heavy, the initial notes of each measure accentuated by triplets. The tempo quickens slightly as an expressive and impassioned melody is introduced. The march ends much as it began with a strong climactic chord and two final accented chords.

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SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year. The first performance at Moscow was on the 20th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and later for the most part under the direction of Serge Koussevitzky; October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, November 24, 1944 (Leonard Bernstein conducting), March 5, 1948, October 24–25, 1952 and December 28–29, 1956 (Richard Burgin conducting).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, clarinets in A, B-flat, and E-flat, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, military drum, tam-tam, xylophone, bells, celesta, piano, two harps and strings.

THE Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.

The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in

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the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development.

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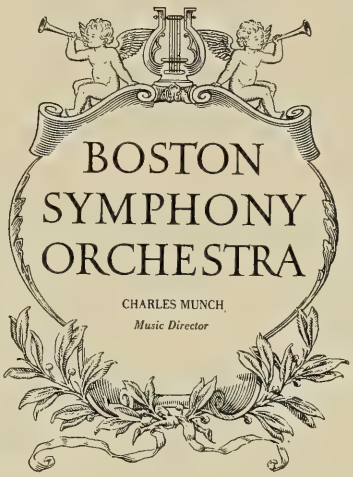
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• •

Shostakovitch has given forth a statement about his intentions on composing the Fifth Symphony:

"The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition, which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments of the first movement."

Dmitry Rabinovich in his recent book on Shostakovitch* believes that the "invisible hero" of the Fifth Symphony depicts a "young Russian intellectual" of the early Revolution period who seeks the "new social system" of his land as "the way out of his spiritual isolation."

Mr. Rabinovich, in the course of a florid description of the score, points out an allusion in the return during the finale of the second part of the main theme from the first movement. It is "played softly on the cellos and double-basses accompanied by the same short, contemplative phrase, repeated sixteen times, at first by the violins and then by a flute. *This very same phrase* is repeated eight times in the piano accompaniment to the last lines of Shostakovitch's romance *Rebirth* (to Pushkin's lyric, op. 46, 1936), the words of which are:

And the waverings pass away
From my tormented soul
As a new and brighter day
Brings visions of pure gold.

This romance was written by Shostakovitch literally on the eve of his work on the Fifth Symphony. The dramatic significance of this coincidence is not open to doubt even if the repeated use of the phrase from the romance in the symphony was only dictated by subconscious memory."

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* *Dmitry Shostakovich* (Lawrence and Wishart, London, 1959).

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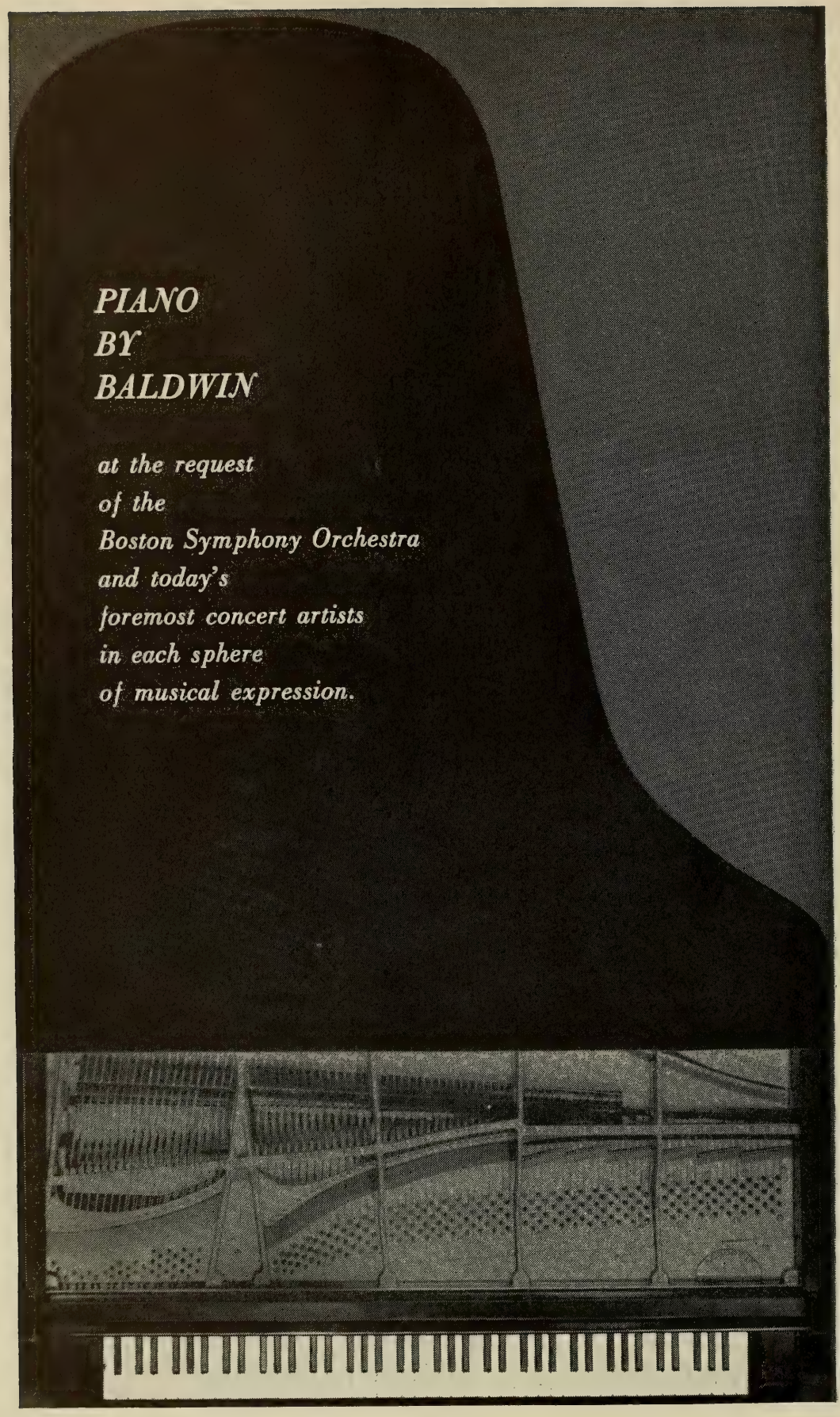
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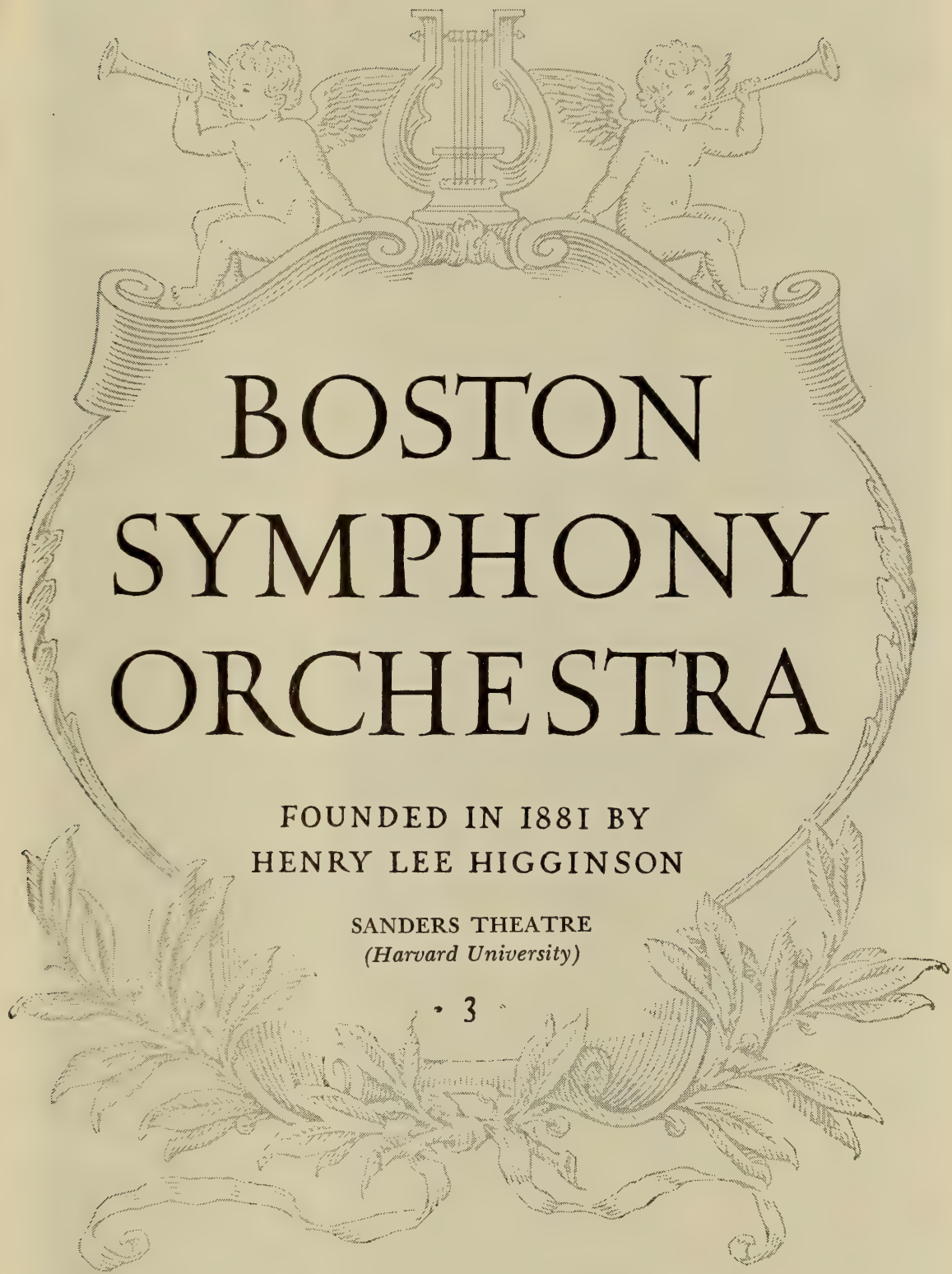
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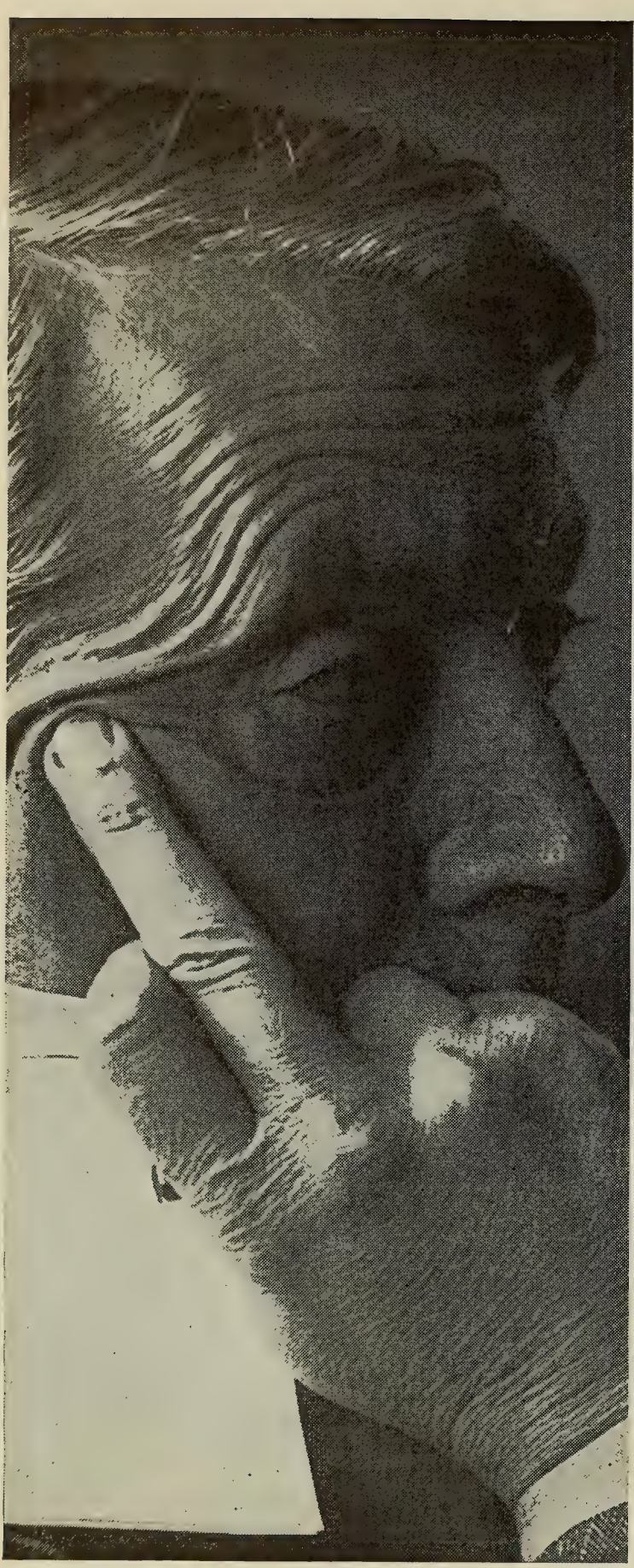
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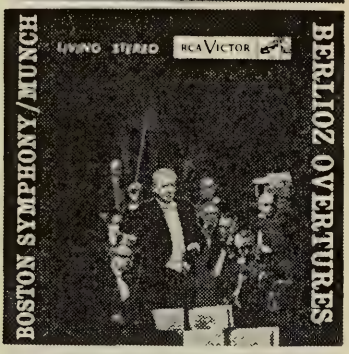
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BEETHOVEN . . . . . *Symphony No. 8, in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

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BRUCKNER . . . . . Symphony No. 8, in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

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SYMPHONY NO. 8, IN F MAJOR, *Op.* 93

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" (*"aufgeknöpft"*) than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his

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"intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks – to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this symphony came full-fledged into being.* It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

• •

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of data,

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

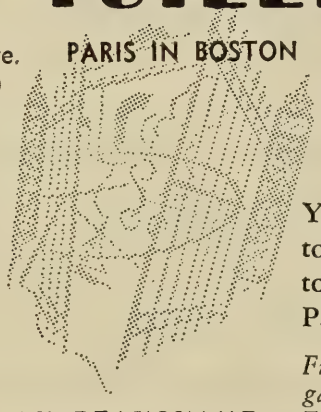
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for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chonicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. The letter to the *"Unsterbliche Geliebte"* is now definitely placed in this summer. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a female by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

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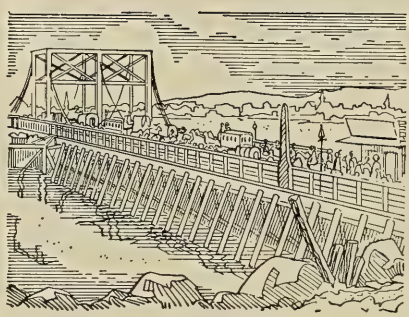
Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

• •

When the symphony had its first performance at the *Redoutensaal* in Vienna, in 1814, it was sandwiched (together with a vocal trio) between the Seventh Symphony, and the "Wellington's Victory." Both had caused some stir in Vienna when they were performed in the December previous, and now they seem to have overshadowed the

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new and less noisy symphony in F major. The large audience, which probably numbered three thousand, applauded the *Allegretto* of the Seventh until it was repeated, and also encored the battle portion of the closing piece. As for the reception of the Eighth, the reviewer of the *"Allgemeine Musikalische Zeitung"* wrote: "The greatest interest of the listeners seemed centered on this, the *newest* product of Beethoven's muse, and expectation was tense, but this was not sufficiently gratified after a single hearing, and the applause which it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short – as the Italians say – it did not create a *furore*. This reviewer is of the opinion that the reason does not lie by any means in weaker or less artistic workmanship (for here as in all of Beethoven's works of this class there breathes that peculiar spirit by which his originality always asserts itself), but partly in the faulty judgment which permitted this symphony to follow that in A major, partly in the surfeit of beauty and excellence which must necessarily be followed by a reaction. If this symphony should be performed *alone* hereafter, we have no doubt of its success." One detects here the customary disappointment of the world of listeners when a composer who has produced a score to the general liking does not merely repeat himself in his next, but seeks fresh fields, perhaps less obvious and clamorous. Beethoven's angry remark after this concert (told by Czerny) that the Eighth Symphony fell short of the popular success of the Seventh "because it is much better" has been quoted as evidence of the composer's preference for this work. It would seem nothing more than the entirely natural pique of an artist who finds his latest work on its first appearance misunderstood and slighted. Beethoven found consolation, also according to Czerny, "when, walking on the Kahlenberg after the performance of the Eighth Symphony, he got some cherries from a couple of girls and when he asked the price from one of them, she replied: 'I'll take nothing from you. We saw you in the *Redoutensaal* when we heard your beautiful music.' "

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SYMPHONY NO. 8, IN C MINOR

By ANTON BRUCKNER

Born in Ansfelden, in Upper Austria, September 4, 1825;
died in Vienna, October 11, 1896

This Symphony, begun in 1884 and finished in revision in 1890,* was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony was introduced in this country by Theodore Thomas in Chicago in 1896, and first played by the Boston Symphony Orchestra under Max Fiedler on March 12, 1909. There was a second performance "by request" in the following month (April 24). The Symphony was revived by Serge Koussevitzky on March 22, 1929 and repeated April 22, 1932, April 16, 1937, February 3, 1939, October 11, 1946, and November 7, 1947.

It is scored for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons and contra-bassoon, 8 horns (4 interchangeable with tenor and bass tubas), 3 trumpets, 3 trombones, contrabass tuba, timpani, triangle, cymbals, 2 harps and strings.

The Symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

WHEN he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention — scant performance or none at all. At the end of 1884 (December 30), the Seventh Symphony was brought out by Arthur Nikisch at the *Stadttheater* in Leipzig. It made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms' camp in Vienna, which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.† The Eighth Symphony had its

* This revision is used in the present performance.

† The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the *fortissimo* climax for full orchestra of 1886 being slighty compressed. A much longer setting of this coda ended *pianissimoo* The Scherzo, standing next, was also very little changed in the final revision; alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title 'The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."

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first performance in Vienna, December 18, 1892, by the Philharmonic Orchestra which, until the advent of the Seventh Symphony, had carefully excluded Bruckner from its subscription concerts. Hans Richter conducted. The composer's memory was still vivid of the performance of the Seventh six years before, when a large part of the audience had walked out after each movement to a countering applause, as the music of his fondest hopes became the object of factional recriminations. The press, led by Edouard Hanslick, had then descended with unbridled ferocity upon the composer and his Symphony. In 1892 Hans Richter, who had led the battle then, was ready to face the enemy again. Bruckner had meanwhile won a considerable fame elsewhere, with the Seventh Symphony. The newly completed Eighth was looked forward to with curious interest. Bruckner was loath to submit it to Vienna, fearing that another bad press would hurt his reputation in Germany. He would rather have given the Eighth to Levi in Munich or Weingartner in Mannheim.

The house was crowded. Royalty was represented. Brahms sat in the Director's Box. Siegfried Wagner was there. Hugo Wolf was there — a Brahms-hater and Bruckner's hot-headed champion, though then no longer the critic of the *Salonblatt*. This Symphony was received with tremendous applause. The composer was called out to bow after the Scherzo, and at the end received not only one laurel wreath, as had happened before from the Wagner Verein, but three, one of them from the Emperor. Hanslick and his cohorts would not openly admit defeat, but their cause was lost. It availed the Doctor little to walk out before the end and to make much of the fact in his review that others had done the same. He called the "noisy" applauders a "minority," which apparently they were not. Hedging, he wrote: "It is not impossible that this dream-crazed *Katzenjammer* style belongs to the future — a future that we can well do without." But the wit of Hanslick, tying Bruckner to Wagner's so-called "music of the future," had quite lost its edge. Bruckner was no longer the butt of the Wagner-haters. Now sixty-eight and aging, after having been scarcely noticed for the greater part of his life, he became a revered figure, although more honored by sentiment than by performance.

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The first movement at once establishes a sense of mystery, of solemn grandeur, of expanse. Over a pedal tremulo by the violins the lower strings, pianissimo, give out the principal theme, portentous, but closing with a chromatic descent which later is to become a prominent feature. It subsides, and the first violins softly introduce the second subject, a rising figure (*"breit und ausdruckvoll"*), consisting of two quarter notes and a triplet. It is gentle and luminous by contrast, hovering about G major (although the whole movement is chromatically built). A third theme consisting of a descending figure of two triplets, makes it inevitable that the whole movement will be infused with this characteristic "fingerprint" of Bruckner – a melodic shape of fluent triplets. The three themes grow each from the last, and the development works these thematic elements in combination or inversion, intensified by tremolo. There is an alternation of the portentous first subject, weighted by the massive tone of the tenor tubas, and the gentler passages illuminated by the color of the high woodwinds. The movement advances proudly with rhythmic brass to a fortissimo chord and ends with the first subject, now softened into a gentle, descending pianissimo.

The scherzo (which for the first time in a symphony by Bruckner follows the opening movement in place of the slow movement) belies its title, if "scherzo" means light-hearted and playful. The character of the first movement is continued in the tension of string tremolos and restless chromaticism. The opening bars contain the whole substance of the first part, for the tremolo figure is to continue with little cessation, and the one-bar bass figure is constantly repeated in a seeming *moto perpetuo*. Reiteration escapes mere repetition by a continual variegation through color, dynamics, and sequence. It still has cumulative force, and the trio section brings a sense of relief. The trio is formed on a slow and extended melody which has been pointed out as Schubertian, but which is very Brucknerian for all that. It is first heard from the first violins over a pizzicato accompaniment. Contrary to

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classical precedent it undergoes development as did the first part. Bruckner here uses the harp for the first time in a symphony. The da capo is an exact repetition.*

The long adagio grows upon the plan of a first and second section, the return of each in amplified eloquence, and the final return of the first — in blackboard parlance, A - B - A - B - A. Each section is based upon a long and deeply expressive melody, the first introduced by the violins over soft, syncopated chords. The second (after harp arpeggios) is first intoned by the cellos, to a tremolo accompaniment. Bruckner continues in his favorite way of building with increasing emotion to a climax and suddenly subsiding to pianissimo. The return of each subject brings a further unfolding, whether of fresh melodic contour or accompanying elaboration. At last there is a long cadence on fragments of the first theme, subsiding to pianissimo, where the horns and finally the trombones are matched with the first violins. If there are intimations of *Tristan* in the opening accompaniment, or coloristic chord chains, or chromatically mounting sequences, it should be remembered that much music in the eighties was infused with Wagner, and it could be asked whether any composer used Wagnerisms more surely to his own personal ends.

The finale is akin to the opening movement in chords of solemn grandeur, and builds to even greater tonal climaxes. The movement is again in sonata form, with three prominent themes, the first based on rhythmic chords for the full winds and strenuously impelled by a figure in the strings, suggestive of the pound of hoofbeats. The second subject, is slower tempo, is more peaceful but still solemn, and the third, which shortly follows and is in the original tempo, is characterized by chains of descending harmonies in the winds. The development is extensive, and according to Bruckner's way, given to sudden contrasts. Before the close there are worked between the themes reminiscences of the first three movements. The Symphony ends in a proud and confident C major. Never did Bruckner use his cohorts of brass with more telling results than in this finale.

* Bruckner, the most "absolute" of symphonic composers, sometimes indulged in word pictures of his music according to the current mode. He once characterized this Scherzo as typical of "The German Michael." *Der deutsche Michel* is the plain, honest, lumbering peasant type of Germany. Franz Schalk did him a disservice when he wrote an analysis of the Symphony to be circulated at the first performance and quoted Bruckner's allusion to *Der deutsche Michel* in the Scherzo. This was probably a momentary fancy of Bruckner's, and not intended as an official statement. Hanslick and others saw here a breach in the armor of Brucknerian enthusiasm, for true humor is hardly conspicuous in the Symphonies. He wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples."

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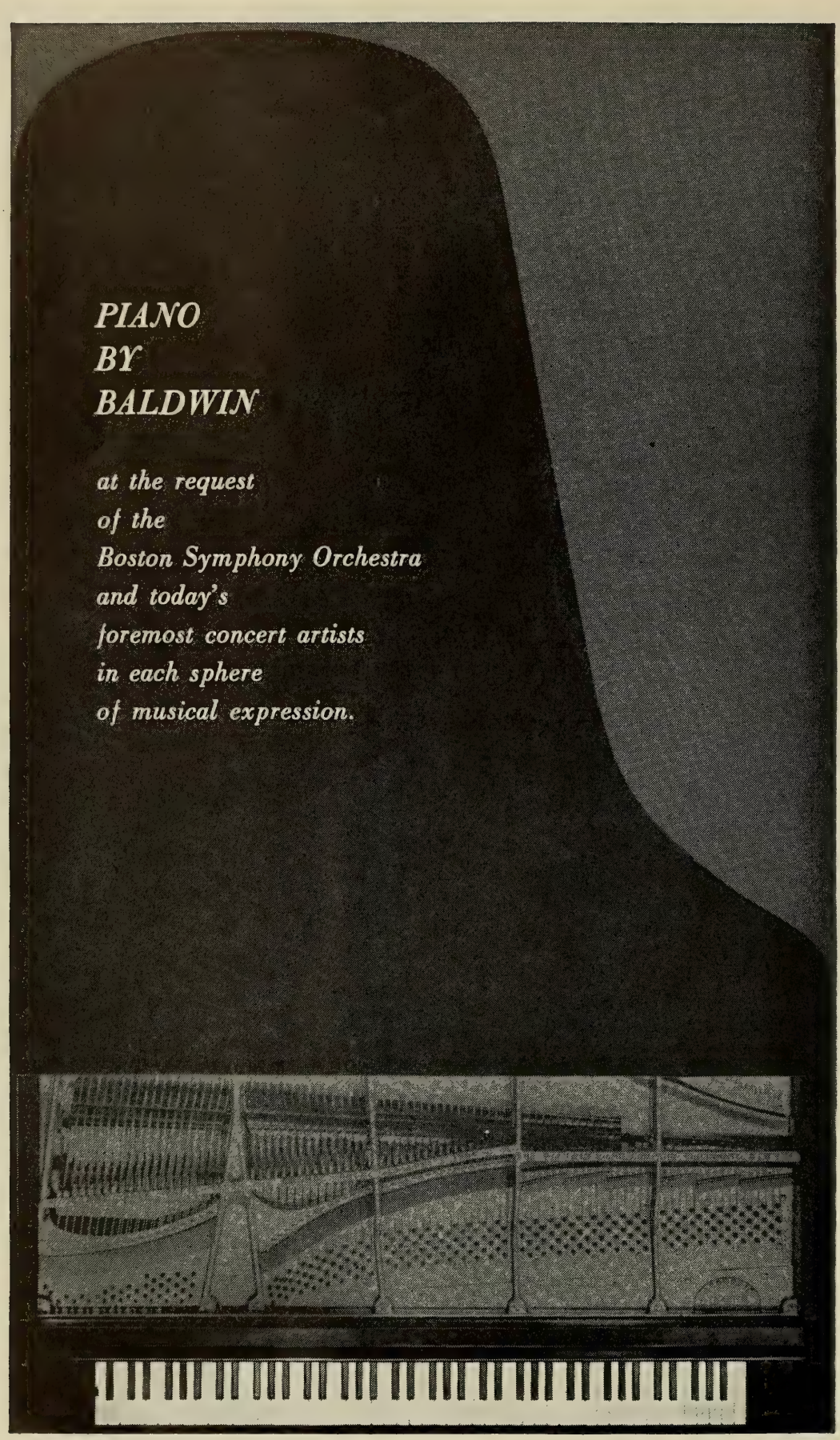
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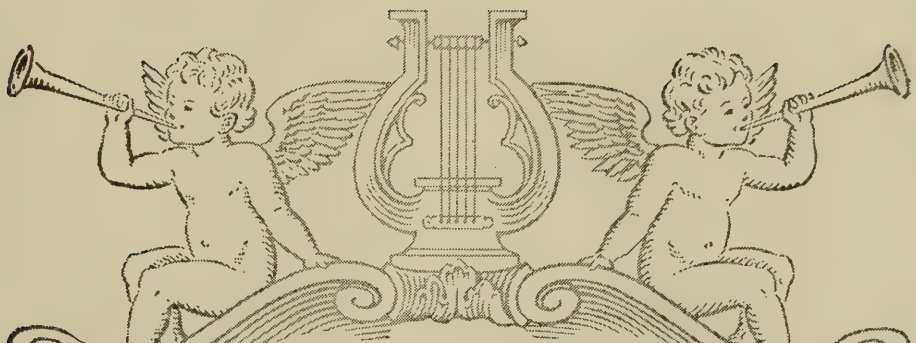
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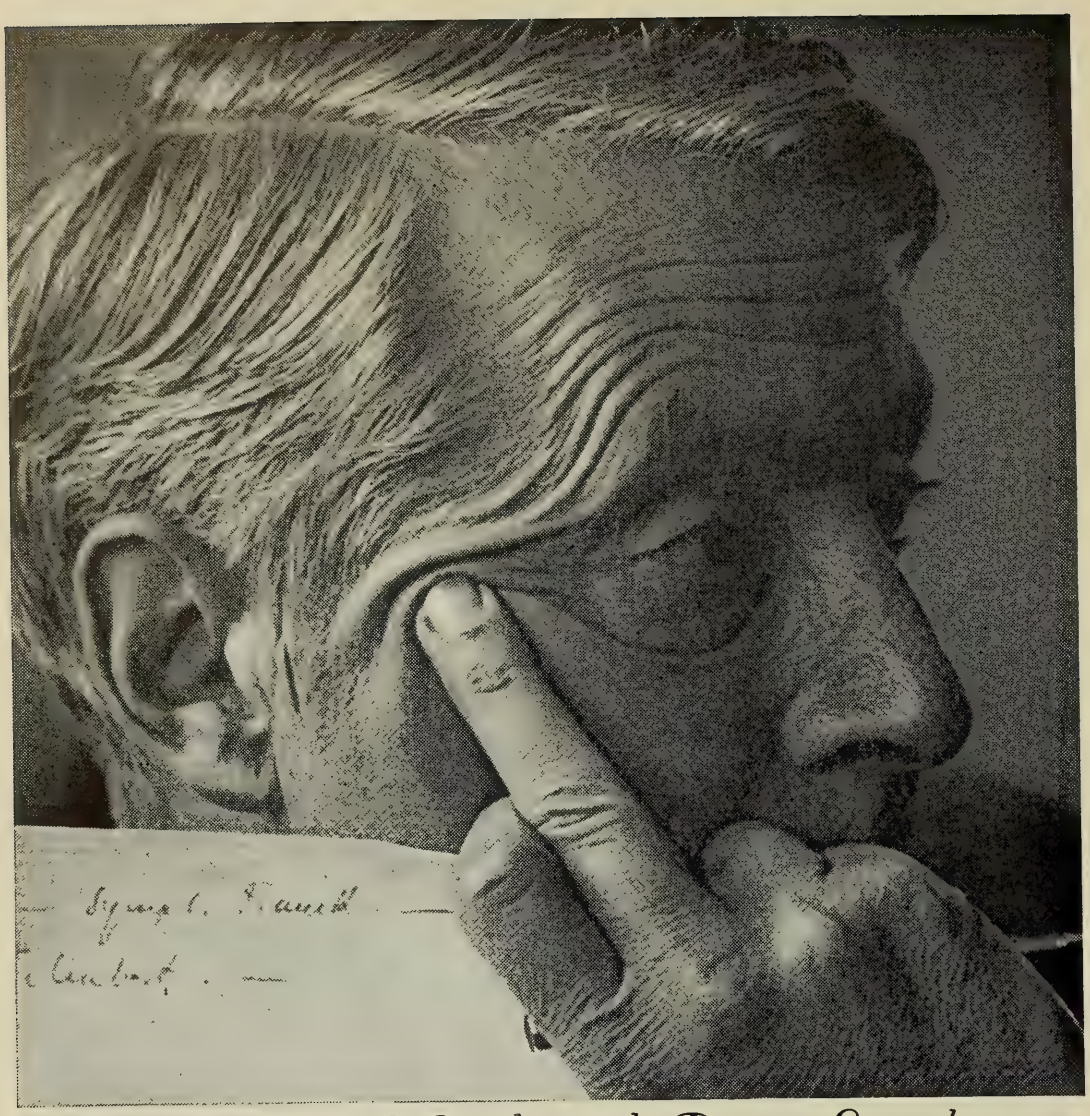
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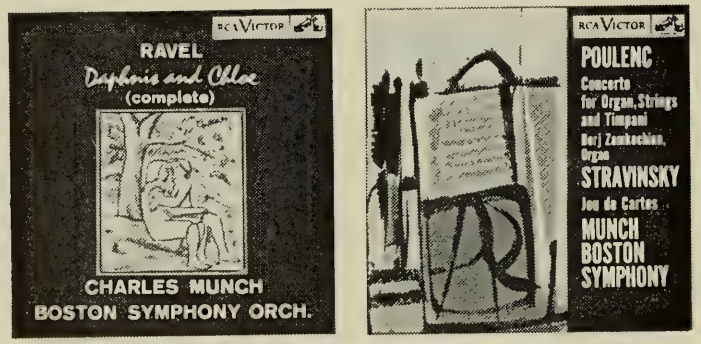
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TUESDAY EVENING, FEBRUARY 27, *at* 8:30 *o'clock*

HANDEL . . . . . Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

SCHUBERT . . . . . Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

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DVOŘÁK . . . . . *Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

A suite from the Chrysander edition was performed on a swan boat in the Public Garden, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922).

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their witcombats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . .

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

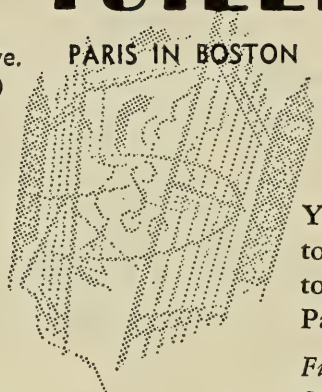
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George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."*

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his sonatas at Court, and replying, admitted a rubato in his style so incorrigible that no one

* Samuel Pepys, in his diary of an earlier date, tells how transportation by water was then common practice. He wrote (August 23, 1662) : "So we fairly walked it to White Hall, and through my Lord's lodgings we got into White Hall garden, and so to the Bowling-greene, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges ; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

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could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed of his restoration. One was the Baron von Kielmansegg, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegg took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

The *Daily Courant*, July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays—no wonder that a child dreaded such an ogress!"

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Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 – probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" – it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and with its limited open notes inadequate for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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SYMPHONY No. 5 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar, made piano transcriptions of many songs, including the great cycles, and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was published in 1852; the great C major String Quintet and the Octet in 1854; the Mass

in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."

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Alfred Einstein also is reminded of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

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CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier); March 16, 1956 (Leonard Rose); February 5, 1960 (Gregor Piatigorsky).

The orchestration is for woodwinds in twos, 3 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895) – also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Šourek (in

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Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions — a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that no one — not even my friend Wihan — shall make any alteration in it without my knowledge and permission — also no cadenza such as Wihan has made in the last movement — and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo — like a breath — with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, end-

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ing stormily. That was my idea, and from it I cannot recede." Wihan never performed the concerto in public.

The first movement, allegro, in B minor, 4/4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3/4. The finale, allegro moderato, in B minor, 2/4, is a fully developed rondo on three themes.

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ANDRÉ NAVARRA

André Navarra, born in Biarritz in 1911, spent his childhood in Toulouse. He studied at the Conservatory of that town, gave a recital at the age of eleven, and graduated at thirteen. He then made his way to Paris, where he entered the Conservatory, and since his parents were poor, earned a livelihood by playing in music halls and the like. He took a first prize and made his public debut in 1929, under Gabriel Pierné. His career as virtuoso was interrupted by the War, but expanded quickly in the ensuing years. In 1949 he became a professor at the Paris Conservatory, and also gives courses in interpretation at the Accademia Chigiana in Siena, Italy. He is now making his first appearances in the United States.

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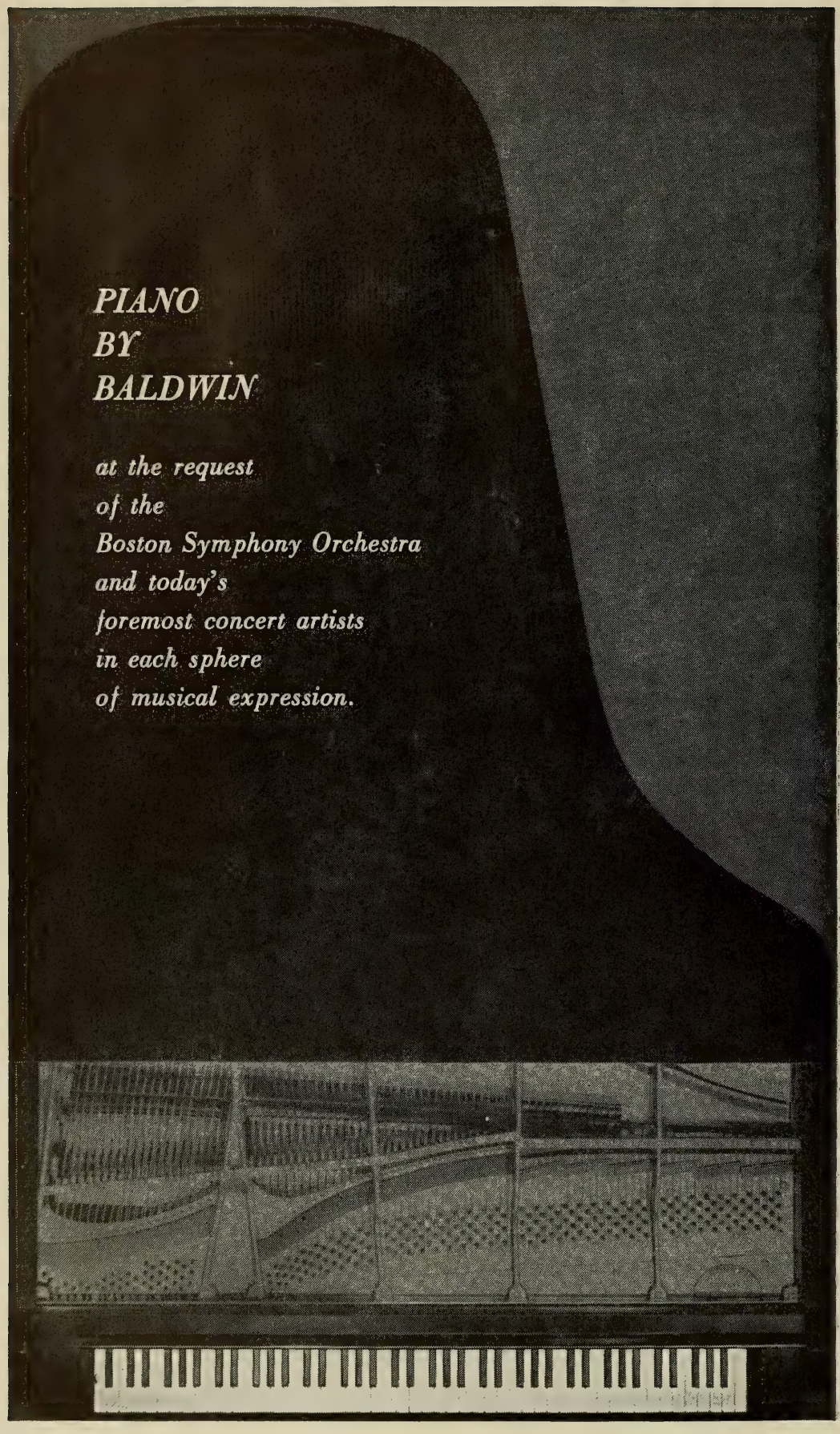
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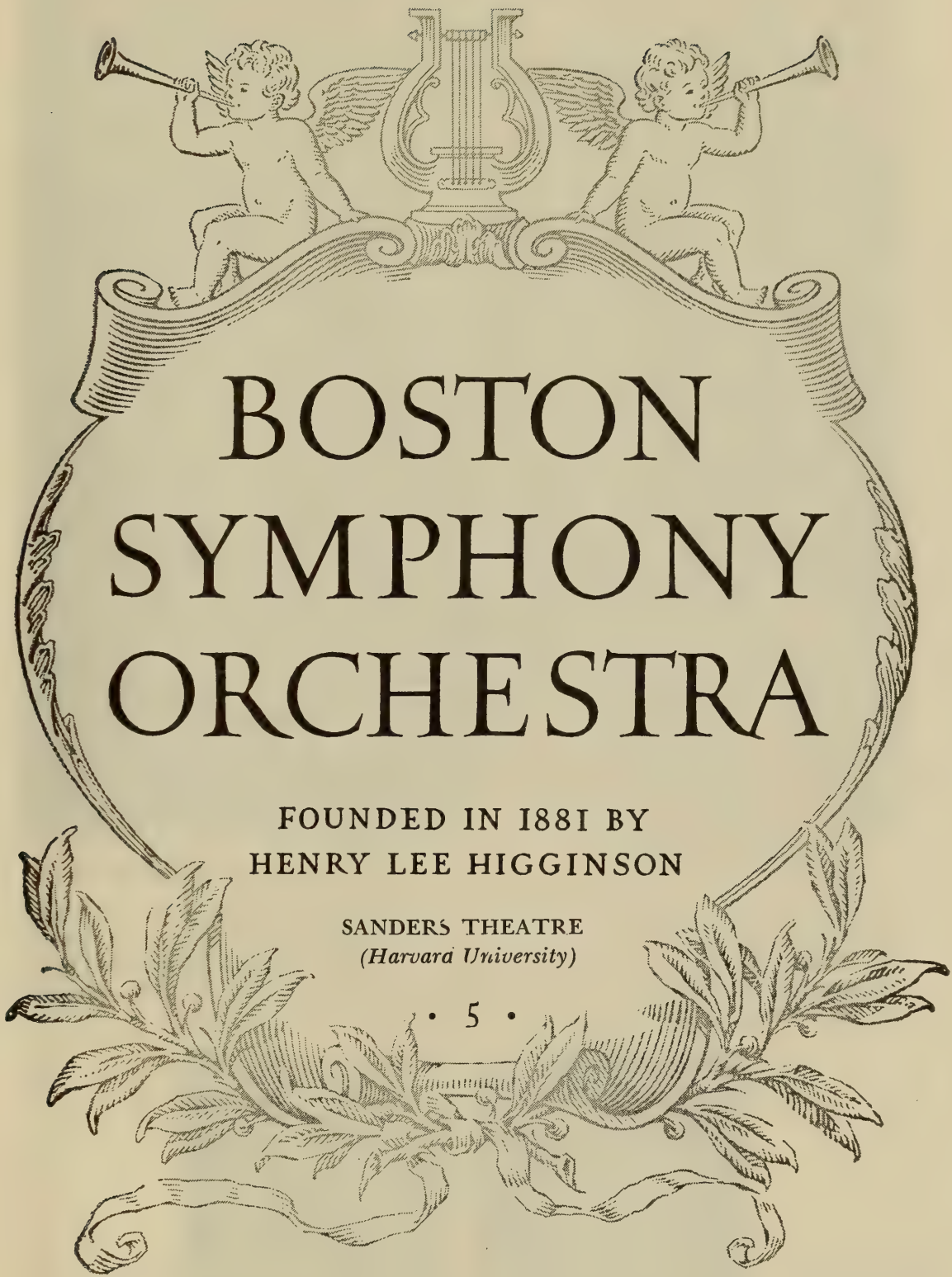
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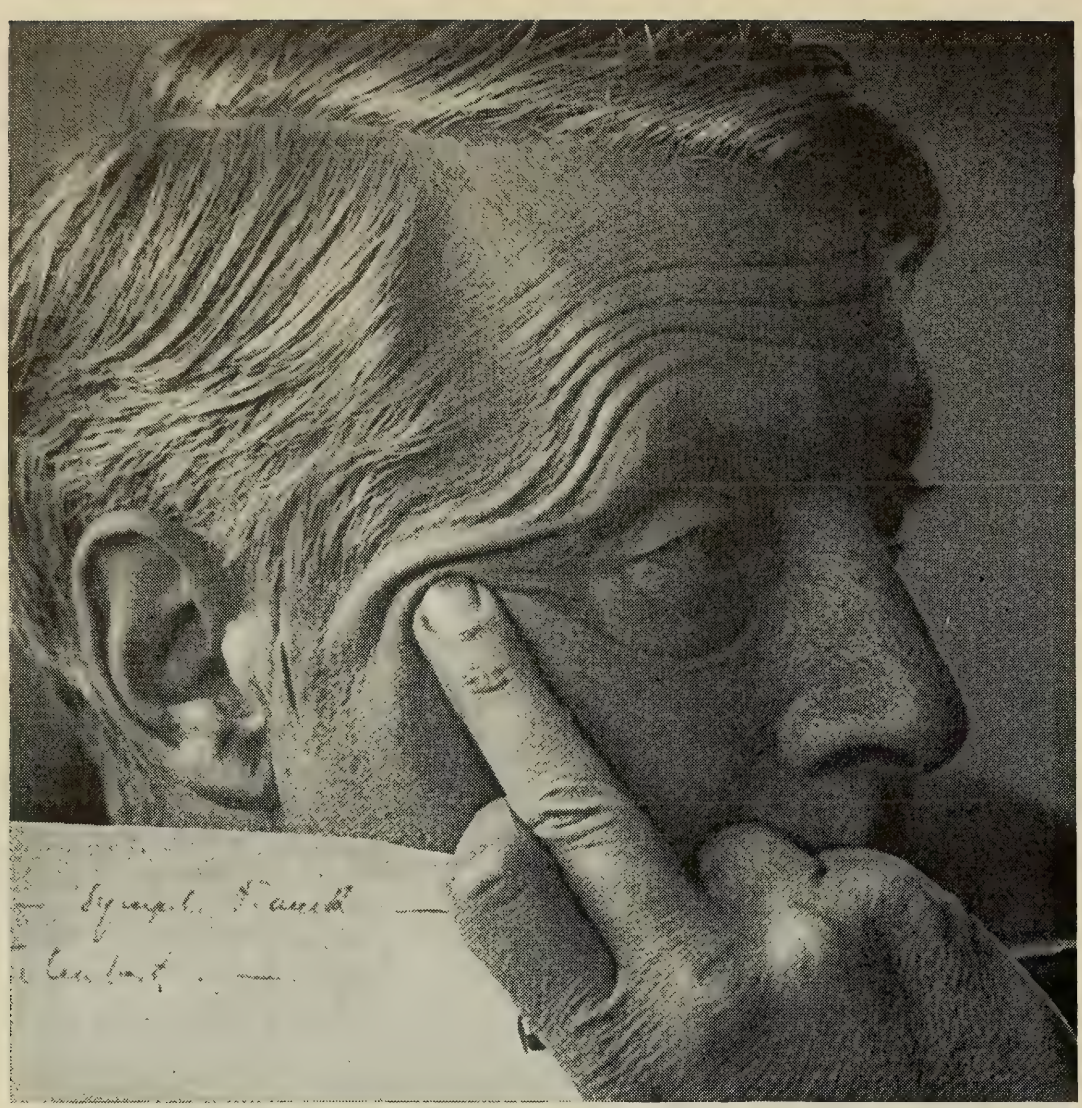
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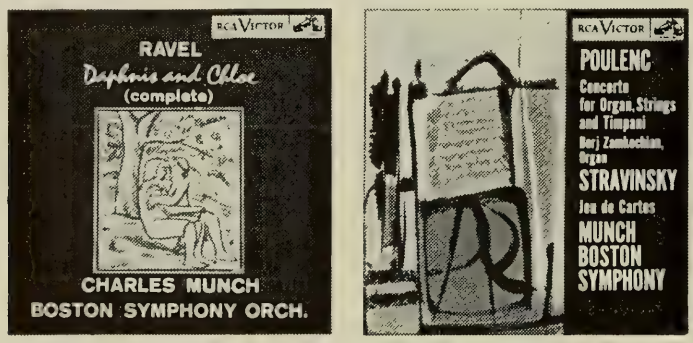
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FINE . . . . . Symphony (1962)

I. Intrada: Andante quasi allegretto
II. Capriccio: Allegro con spirito
III. Ode: Grave

PROKOFIEV . . . . . Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

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SYMPHONY (1962)

By IRVING FINE

Born in Boston, December 3, 1914

Irving Fine's Symphony is dedicated to the Boston Symphony Orchestra and its Conductor, Charles Munch, who commissioned it as part of the American Music Center's Commissioning Series under a grant from the Ford Foundation. This Symphony will be submitted to a jury of the International Composition Contest in November 1962. The composition was begun about a year and a half ago and was completed last month. The composer writes: "I was applying the last finishing touches to the orchestration on February 20, 1962, nervously watching the television set out of the corner of one eye when the news of Colonel Glenn's return from outer space was announced."

The following instruments are required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba; the percussion: snare drum, bass drum, tambourine, cymbals (including suspended cymbal), woodblock, triangle, tam-tam, xylophone, glockenspiel, tubular bells, celesta, harp and piano, as well as timpani and strings.

MR. FINE describes his score as follows:

"The first movement, *Andante quasi allegretto,* suggests a kind of choreographic action in which characters enter, depart, and reappear altered and in different groupings — all of this serving as background for a lyrical and at times pastoral narrative. The music begins quietly in the bassoons and low strings, and passes through a number of episodes in which other instrumental groupings are featured. After reaching a strong but essentially lyrical climax for full orchestra, it subsides gradually into a kind of night music for English horn, other solo woodwinds, harp, celesta, and muted strings.

"Although the second movement, *Allegro con spirito,* occasionally has overtones of the orchestral concerto, it is essentially an extended scherzo in which 4/4 meter predominates and in which the customary contrasting trio has been replaced by a series of connecting episodes. In the last of these, beginning with solo bassoon, accompanied by percus-

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sion and low chords in the piano and strings, the meter shifts into a 6/8 burletta. Materials from the first part of this movement reappear either in varied form or in altered order in the brief final section and coda.

"The last movement, *Grave,* is essentially a dithyrambic fantasia with a concluding recessional or epilogue. In the fantasia much of the material employed in the Symphony recurs highly metamorphosed in fragmentary statements or outbursts, in brief dramatic canons, or in static ruminating passages with florid figuration. The prevailing mood is darker than in the first movements. The tempo begins grave, picks up considerable momentum as it passes through an agitated and highly syncopated section in which the brass toss around a five note motto related to the opening theme of the Symphony. Both motto and theme occupy the center of the stage from this point to the end."

• •

Irving Fine was educated in the public schools of Boston and Winthrop. He received his B.A. and M.A. degrees from Harvard University where he majored in music and worked with Edward Burlingame Hill and Walter Piston. His advanced studies included composition with Mlle. Nadia Boulanger in France, conducting with Dr. Serge Koussevitzky at Tanglewood.

In 1939 Mr. Fine joined the faculty of the Harvard Music Department where he served as Assistant Professor of Music, Assistant Conductor of the Harvard Glee Club, and Director of Harvard's Basic Piano Program. He was Co-Director of the Music Seminar at the Salzburg Seminar for American Studies in 1950. He was a member of the faculty of the Berkshire Music Center at Tanglewood through nine sessions between 1946–1957. In the fall of 1950, Mr. Fine joined the faculty of Brandeis University where he is Walter W. Naumburg Professor of Music and also Chairman of the School of Creative Arts.

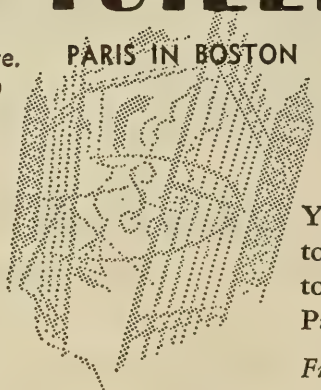
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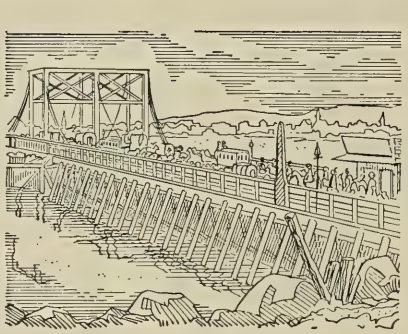
Mr. Fine has received many awards: two Guggenheim Fellowships, a Fulbright Research Fellowship for France, a National Institute of Arts and Letters Award, and a Society for the Publication of American Music Award. He has received commissions from the Ford Foundation, the University of Illinois, the Louisville Orchestra, the Library of Congress, Koussevitzky Music Foundation, and Juilliard School of Music, the League of Composers, and others. His *Notturno* was awarded a Chamber Music Prize and his *Partita* for Wind Quintet a New York Critics' Citation. He has also been awarded grants from the MacDowell Association and the Wyman Foundation.

Some of Mr. Fine's published works include a "String Trio" (a Fromm Foundation Commission); *A Serious Song — A Lament for String Orchestra;* a song cycle entitled *Mutability;* a *Notturno* for Strings and Harp; a String Quartet; a choral cycle — *The Hour Glass;* the Partita for Wind Quintet; a Sonata for Violin and Piano; *Children's Fables for Grown-ups;* choral settings from *Alice in Wonderland;* other choral works and piano music. Mr. Fine has also written *Diversions for Orchestra. Masque — Toccata Concertante* was performed by the Boston Symphony Orchestra October 22–23, 1948.

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PIANO CONCERTO NO. 2, IN G MINOR, *Op.* 16

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Composed in 1912–1913, Prokofiev's Second Concerto was first performed August 23, 1913, at Pavlovsk (near St. Petersburg), Aslanov conducting, the composer playing the solo part. The score, according to Philip Hale, was lost "when his apartment was confiscated [requisitioned?] by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921." It was from these sketches that the composer rewrote the Concerto at Etal in Bavaria in 1923. The revised version was performed in Paris, May 8, 1923, Koussevitzky conducting. Prokofiev was the soloist and performed it for the first time in the United States with this conductor at concerts of the Boston Symphony Orchestra in Boston, January 31, February 1, 1930. There was a performance at a Berkshire Festival concert, August 5, 1951, when Eleazar de Carvalho was the conductor and Jorge Bolet the soloist. Nicole Henriot performed it at the Boston concerts February 1–2, 1957.

IN 1913, Serge Prokofiev, still a student at the St. Petersburg Conservatory, caused considerable commotion in musical circles by performing his Second Concerto at Pavlovsk. His First Concerto heard the year before had warned conservative listeners to expect from the brilliant young pianist (there was no denying his ability as a performer)



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an unbridled onslaught upon traditional harmony. The Second Concerto sounded even bolder than the First. The critics of St. Petersburg must have considered the composer as newsworthy, if only from the point of view of scandal, for they seemed to have been present in Pavlovsk in force. Almost unanimously they attacked him. "The debut of this cubist and futurist," said the reviewer in the *Petersburgskaya Gazeta,* "has aroused universal interest. Already in the train to Pavlovsk one heard on all sides 'Prokofiev, Prokofiev, Prokofiev.' A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. 'Such music is enough to drive you crazy!' is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: 'To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this!' " Other Petersburg critics spoke of "a babble of insane sounds," a "musical mess." A lone voice was that of V. G. Karatygin who reported "The fact that the public hissed means nothing. Ten years from now it will atone for last night's catcalls by unanimous applause for this new composer."*

Unless the revision of 1923 is radically different from the original

* These reviews are quoted by Israel V. Nestyev, *Serge Prokofiev, His Musical Life.*

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version, which is unlikely, it is hard to recognize the Concerto in the epithets which were hurled at it by the early critics. The "babel of insane sounds" is in reality a clear, lightly scored and delicately wrought piece, mostly in elementary common time, with an elementary bass and a lyric piano part, varied by pianistic embellishment. What apparently disturbed its hidebound hearers were the then unaccustomed melodic skips and occasional untraditional harmonies, the very characteristics which were later found to be fresh, piquant, and often entirely charming, the exclusive outcome of this composer's special fantasy in lyricism. The Concerto begins quietly and elegantly, the solo part lightly, but colorfully supported. Here, and throughout, the pianist's aim must be the utmost crispness and delicacy of touch. There is a middle section with a melody which could have been written by none other than the destined composer of the March from *The Love for Three Oranges.* A part for the soloist unaccompanied is not a cadenza but a continuation of the development. This leads to a climax by the full orchestra and a pianissimo close by the pianist, as if to assure us that this is after all no concerto in the grand style.

The Scherzo is a swift moto perpetuo for the soloist, in breathless and unbroken sixteenths by the two hands in octave unison.

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demons or the *Suggestions diaboliques.* A repeated bass theme with varying embellishment of delicate piano figures approximates a passacaglia.

The Finale at last injects into the Concerto a more traditional bravura. The pianist has still the commanding part, a dramatic "cadenza" carrying on the development, as in the first movement, and building to a now expectedly brilliant close.

The emergent young man was impossible to ignore. The several piano pieces he had written were violently challenging; the First Concerto had been labelled by one critic as "football music" presumably on account of the way the harmony was kicked around. When Prokofiev brought forth his *Scythian Suite* (1916) with its piquant barbarism and *Sept, ils sont sept* (1917) which was even more primitive, Prokofiev began to be called an *"enfant terrible,"* as if he either enjoyed shocking staid people or used violence for the purpose of attracting attention to himself. He became a topic and was compared to the cubists, although he had no very special interest in that school of painting. These were the critics who tended to lump into one category all new ways which they could not comprehend. Any resemblance between Prokofiev's early music and the work of the cubists or futurists lay in an impulse to break up conventional lines and express himself boldly and vividly. The comparison was just about as nebulous as the linking of Debussy with the French impressionist poets.

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2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, DEPASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.

3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.

4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.

5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).

6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.

7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).

8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

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Prokofiev then came under the disapproval of such conservatives as Glazounov, the director of the Conservatory where he was studying. When he competed for the first prize, Glazounov was opposed, and was outvoted. Prokofiev won the award, but as pianist, not as composer. Medtner made the unintentionally revealing remark: "If that is music, I am no musician." But Prokofiev had his champions, such as the composer Miaskovsky, who was his friend for life, and Igor Glebov (Boris Asafyev), the critic. This outraged attitude toward Prokofiev as a sort of mischievous imp of music, knocking over the block houses of tradition for the clatter they would make, reads strangely in a later day. It would seem in the light of his full-rounded development that the youthful Prokofiev, an artist in whom vitality, fantasy, and skill were already abundant, was merely following out his own ideas to his own ends — ventures always arresting towards ends not always attained. When he was mocking or sharply satirical it was the music and the subject, not the audience, which made him so. The matured composer remained bluntly uncompromising. That he became less experimental is in the nature of growth. The independent spirit of Prokofiev at that time, to which some so strenuously objected — if they noticed him at all — was eventually recognized as something far sturdier, far deeper, than the irresponsible obstreperousness of which he was once accused. He would at any time give a bludgeoning passage to a full orchestra when he saw fit. While he was always ready to compose descriptive music for the stage or film, he became increasingly symphonic and serious in his aims, particularly from the time of the Fifth Symphony.

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APRIL 17

CHARLES MUNCH, *Conductor*

BERLIOZ ..... Fantastic Symphony, *Op.* 14a
DEBUSSY ..... "La Mer" (The Sea), Three Symphonic Sketches
RAVEL ..... "Daphnis et Chloé," Ballet, Suite No. 2

"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced the Tone Poem at the Boston Symphony concerts, February 6, 1897.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon program music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick and triumphant progress with three symphonic poems: *Macbeth, Don Juan,* and *Tod und Verklärung,* all within the space of four years.

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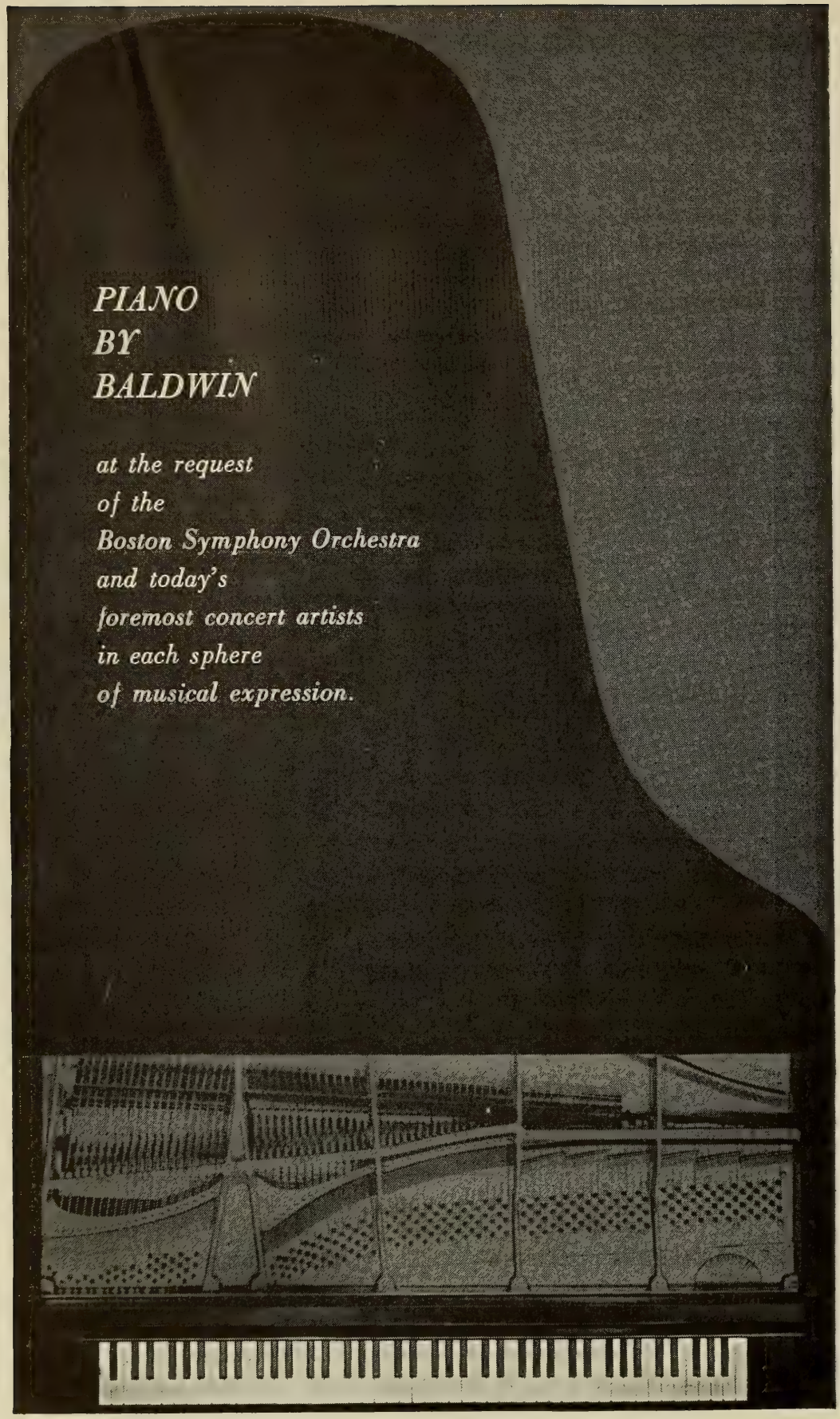
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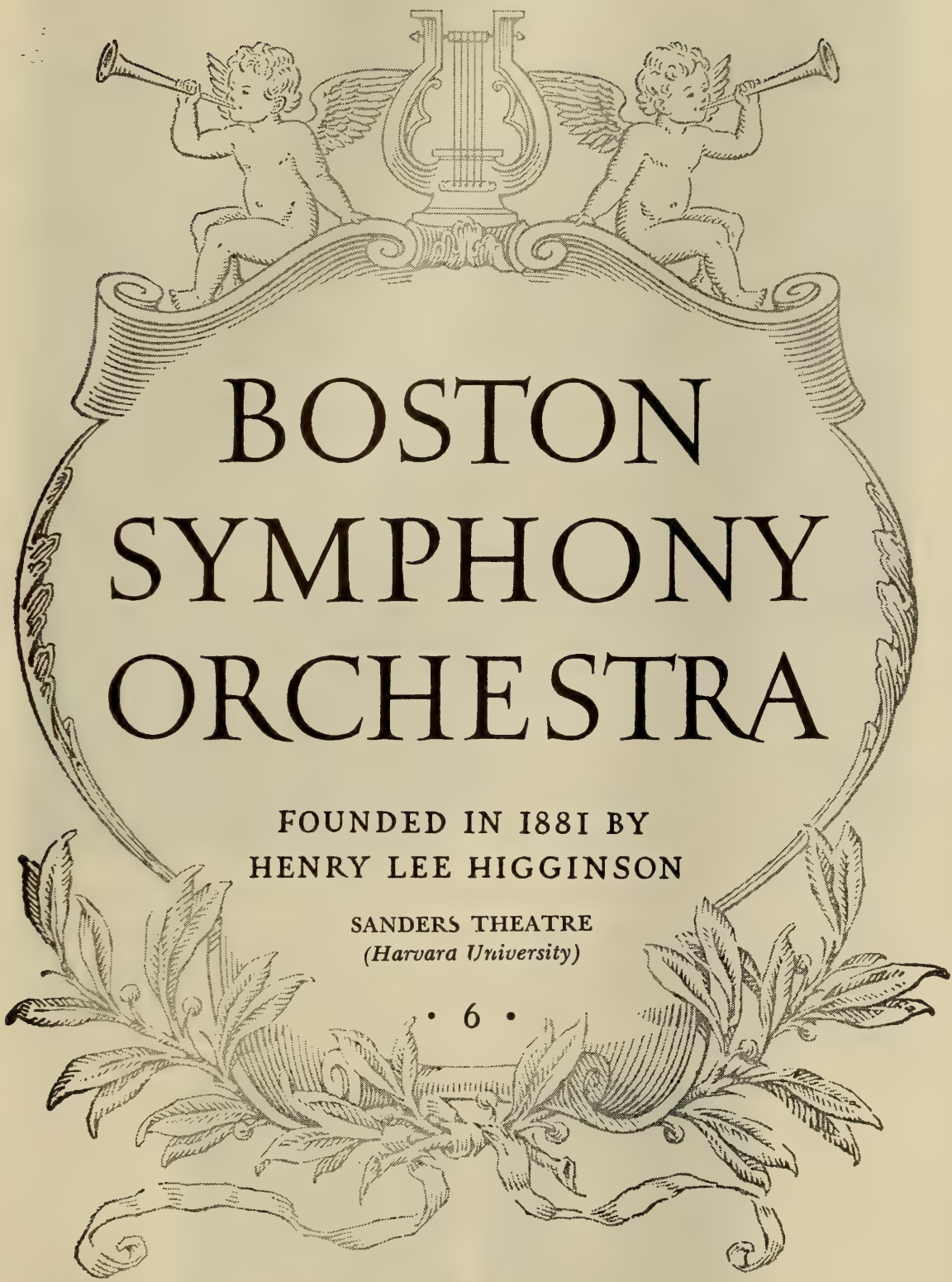
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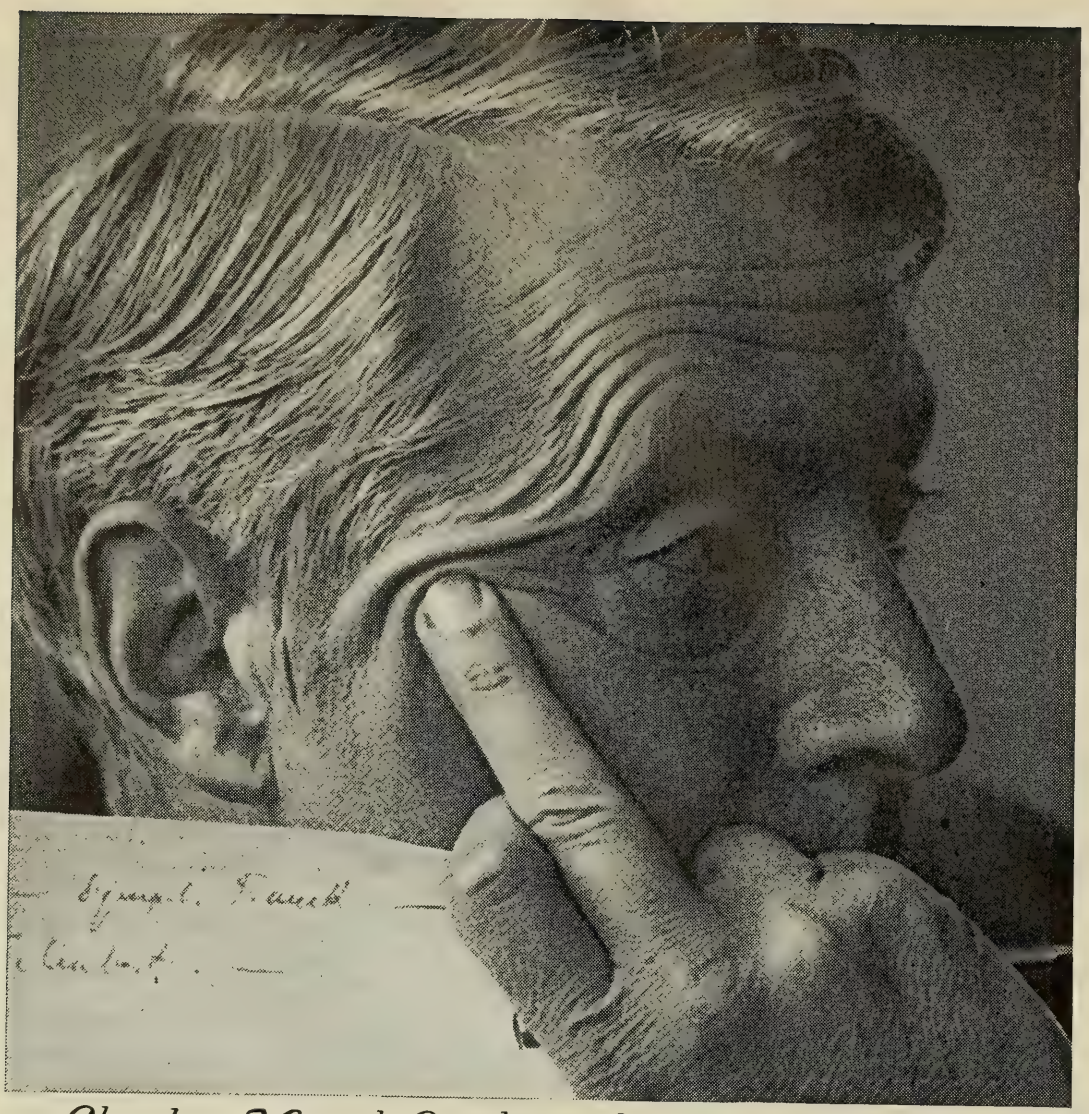
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Sixth Program

TUESDAY EVENING, APRIL 17, *at* 8:30 *o'clock*

BERLIOZ . . . . . *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

INTERMISSION

DEBUSSY . . . . . *La Mer (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

RAVEL . . . . . *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE). *Op.* 14A

By HECTOR BERLIOZ

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

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Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Ferrand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Ferrand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece

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*Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

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"THE SEA" (Three Orchestral Sketches)

By Claude Debussy

Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *La Mer.* The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

La Mer is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft* of *La Mer,* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes,

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

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By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting),

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred

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In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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II November 21

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I October 31

BRUCKNER ..... Symphony No. 8, in C minor
III January 9

DEBUSSY ..... Ibéria ("Images," No. 2)
I October 31

"La Mer," Three Symphonic Sketches
VI April 17

DVOŘÁK ..... Concerto for Cello, in B minor, Op. 104
Soloist: ANDRÉ NAVARRA IV February 27

FINE ..... Symphony (1962)
V March 27

HANDEL ..... Suite for Orchestra, from "The Water Music"
IV February 27

HANSON ..... Elegy in Memory of Serge Koussevitzky, Op. 44
I October 31

PROKOFIEV ..... Piano Concerto No. 2, in G minor, Op. 16
Soloist: NICOLE HENRIOT-SCHWEITZER V March 27

RAVEL ..... "Daphnis et Chloé," Ballet, Suite No. 2
VI April 17

SCHUBERT ..... Symphony No. 5, in B-flat
IV February 27

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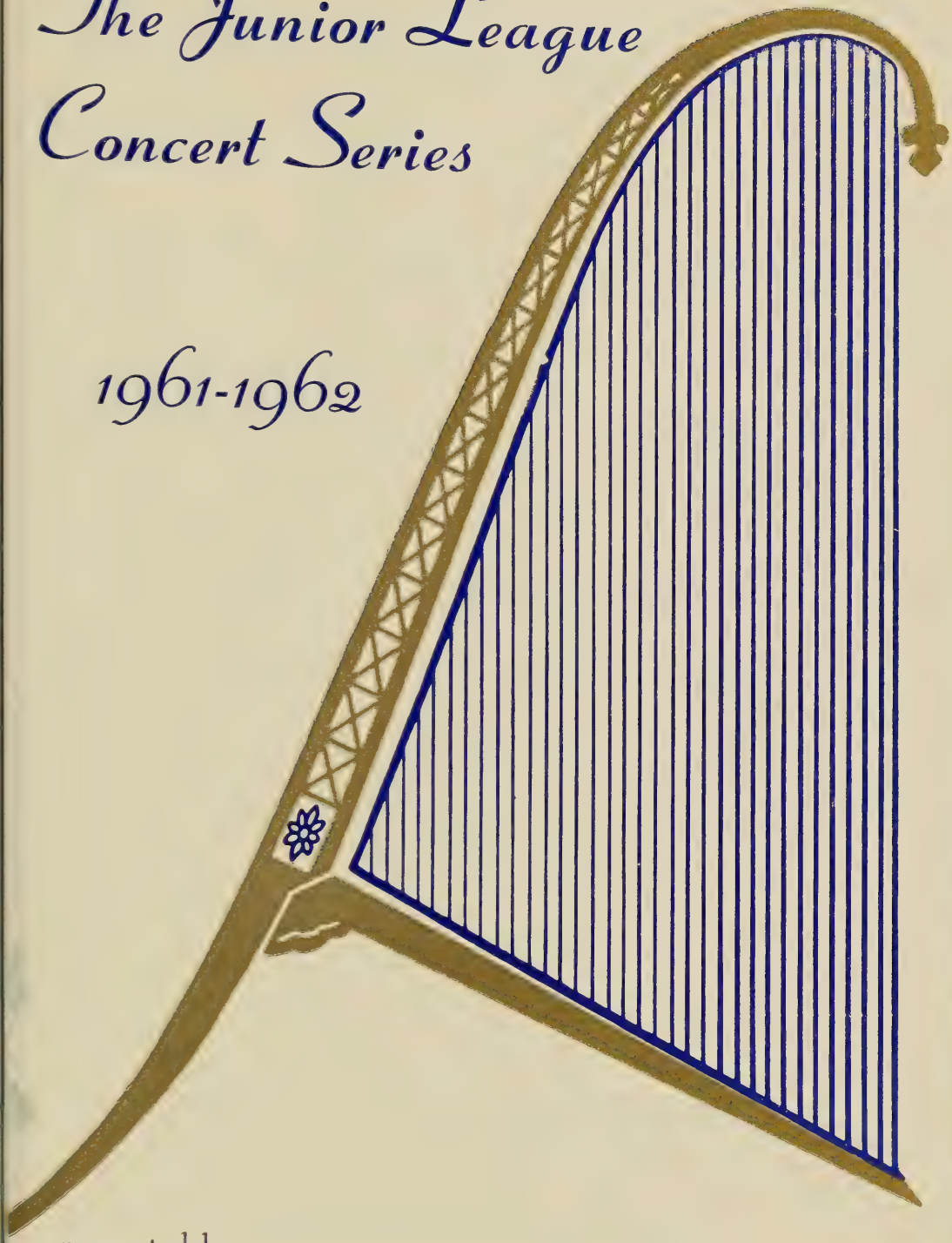
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VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

In the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song.

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

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Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the "*Rondes de Printemps*" in 1909, "*Ibéria*" in 1910, and "*Gigues*" in 1912. The three "*Images*" as published bore numbers in reverse order.

"*Ibéria*" was first performed by Gabriel Pierné at a Colonne concert

(Continued on Page 6)

in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April

(Continued on Page 8)

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21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor. The most recent performances at these concerts were on November 22-23, 1957.

The orchestration requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

Debussy wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "*Images*" (a conveniently noncommittal title) for two pianos, to be called I. "*Gigues Tristes,*" II. "*Ibéria,*" III. "*Valses* (?)." Before long the project had become an orchestral one, and the questioned "*Valses*" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "*Pelléas.*" Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for '*Ibéria*'; shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am work-

(Continued on Page 10)

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ing like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "*Ibéria*" will be ready as soon as the "*Rondes de Printemps,*" the third of the "*Images,*" is "right and as I wish it." By Christmas of 1908, the first full draft of "*Ibéria*" was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

(Continued on Page 12)

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SYMPHONY NO. 6, IN B MINOR, "*PATHÉTIQUE,*" *Op.* 74

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The instrumentation consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass

(Continued on Page 14)

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Talking with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is pene-

(Continued on Page 15)

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trated by subjective sentiment. . . . The program is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word "*Pathétique,*" while giving the general character of the music, fell short of conveying the program.

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the Symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance.

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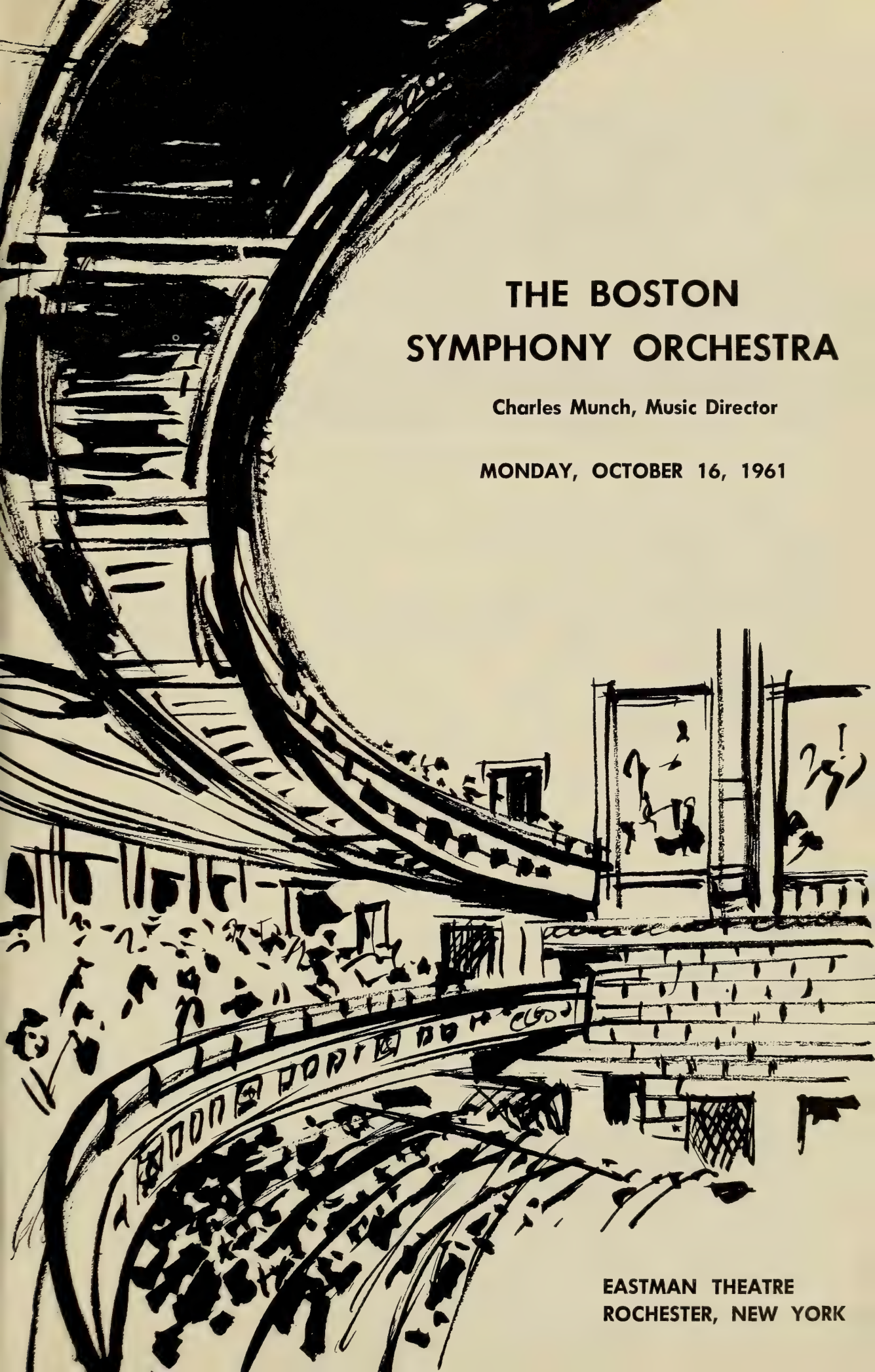
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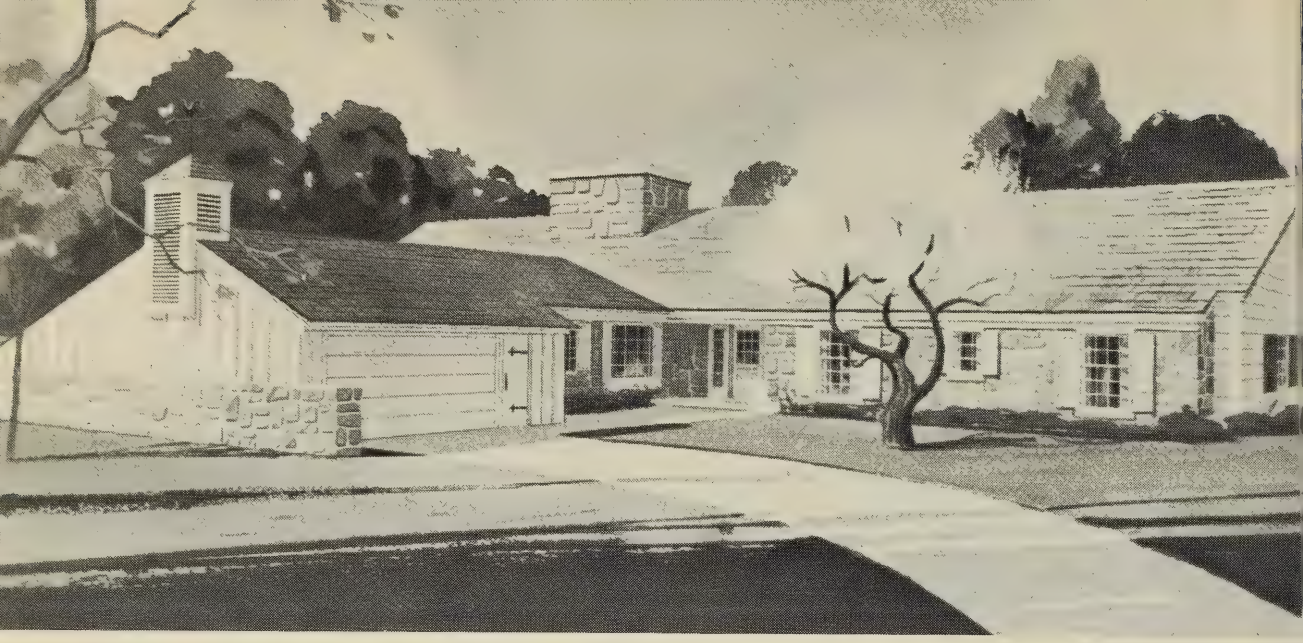


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BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Monday, October 16, at 8:15, Eastman Theatre

PROGRAM

Elegy in Memory of Serge Koussevitzky, Op 44 ..... *Hanson*

Violoncello Concerto No. 1, in A Minor, Op. 33 ..... *Saint-Saens*

I. Allegro non troppo
II. Allegretto con moto
III. Come prima

(Played without pause.)

INTERMISSION

Tickets on sale at box office for opening concert of Rochester Philharmonic, Theodore Bloomfield, conductor; Thursday, October 26.

*Symphony No. 1, in C Minor, Op. 68 ..... *Brahms*

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

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HISTORICAL and DESCRIPTIVE NOTES

by John N. Burk

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Elegy to the Memory of my Friend, Serge Koussevitzky, *Op. 44*

By Howard Hanson

Born in Wahoo, Nebraska, October 28, 1896.

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra, and it was performed by this Orchestra January 20-21, 1956. It was conducted by Charles Munch at a memorial concert in the Berkshire Festival, on August 13, 1961. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

The Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo *(teneramente con simplicita)* to a pianissimo ending.

RUBINSTEIN DATE CHANGED TO MONDAY, JANUARY 8.

To facilitate an engagement of the Old Vic Shakespearean Players here March 26 and 27, 1962, Artur Rubinstein has graciously consented to change the date of his Artists Series appearance here from Monday, *March 26, to Monday, January 8.* Your Series Ticket Number 5 with the original date will be honored on January 8. Just present it at the door at that time. (We suggest you write the new date on your tickets No. 5 right now as a further reminder.)

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Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies at Luther College and the University School of Music of his native State, the Institute of Musical Art in New York, and Northwestern University School of Music. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this Orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this Orchestra, the composer conducting. The Fourth Symphony was introduced by this Orchestra December 3, 1943. The Fifth Symphony *(Sinfonia Sacra)* was performed in Philadelphia, February 18, 1955.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). The *Serenade* for Flute, Harp, and Strings was performed by this Orchestra October 25, 1946. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this Orchestra, December 31, 1948.

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Samuel Mayes joined the Boston Symphony as Principal Cello in 1948 and has since played in a number of solo parts. At the age of four Mr. Mayes studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that Orchestra at the age of eight. At twelve he entered Curtis Institute; at eighteen he joined the Philadelphia Orchestra; three years later he became its first cellist.

Concerto for Violoncello in A Minor, *Op. 33*

By Charles Camille Saint-Saëns

Born in Paris, October 9, 1835;
died in Algiers, December 16, 1921.

Saint-Saëns composed this, the first of his two concertos for violoncello, in 1872 (the second was published in 1903). The A minor concerto was dedicated to and first performed by August Tolbecque at a Paris Conservatory concert, January 19, 1873.

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The accompaniment of the Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

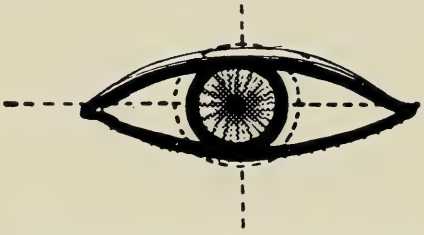
The works of Saint-Saëns of which the list is long contain a number of pieces for cello, including two sonatas, shorter numbers with organ accompaniment, and two concertos with orchestra. The Concerto in A minor is far better known than the second in D minor, *Op. 119,* composed in 1902.

The concerto in A minor is played without pause, its three movements co-ordinated by the recurrence of the initial theme. This subject, which dominates the piece, is in a dark and rhapsodic minor strain, vigorous and full-voiced. The second theme in F major, more melodic in character, is but briefly developed. The intermediate movement, *allegretto,* proposes its light, staccato theme in the muted strings, a suggestion of a minuet, to which the cello adds a *legato* waltz-like theme of its own. The introductory theme here returns, but in a triumphant A major. The *finale* progresses to its end in full bravura style.

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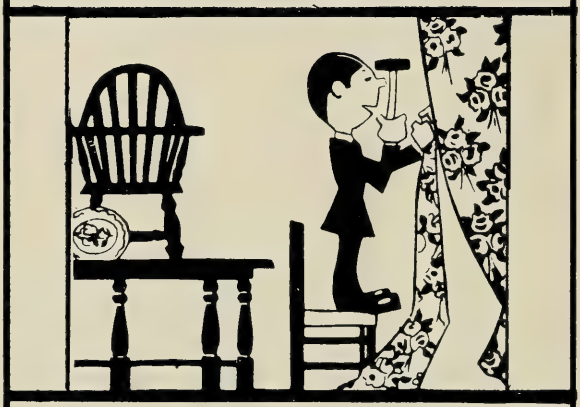


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Symphony in C Minor, No. 1, *Op. 68*

By Johannes Brahms

Born in Hamburg, May 7, 1833;
died in Vienna, April 3, 1897.

The First Symphony of Brahms had its initial performance November 4, 1876, at Carlsruhe, Otto Dessoff conducting.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

Not until he was forty-three, did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition.

A first movement sketch (1854) lay in his desk for years before he felt ready to take the momentous plunge.

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends and long nurtured

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PROGRAM

* *Bach-Bloomfield:* Toccata, Adagio and Fugue in C Major.
Beethoven: Symphony No. 7 in A Major.
* *Hanson:* Mosaics.
Respighi: The Pines of Rome.

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in the Brahms cause.

Carlsruhe very likely felt honored by the distinction conferred upon them — and in equal degree puzzled by the Symphony itself. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. The Symphony seemed formidable at the first hearing, and incomprehensible—even to those favored friends who had been allowed an advance acquaintance with the manuscript score, or a private reading as piano duet, such as Brahms and Ignatz Brüll gave at the house of Friedrich Ehrbar in Vienna. Respect and admiration the Symphony won everywhere.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. George Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in the Boston Symphony Orchestra's first year.

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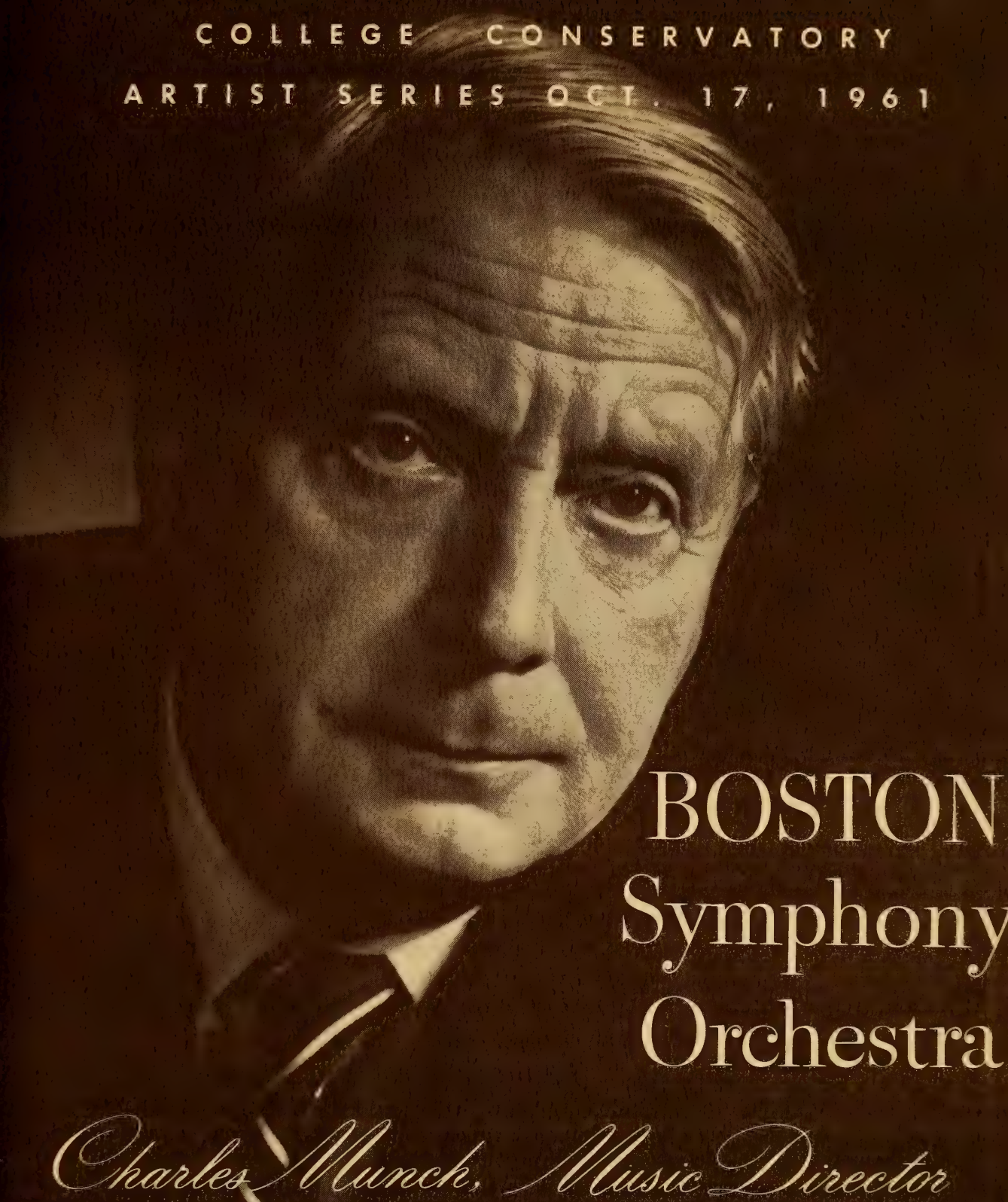
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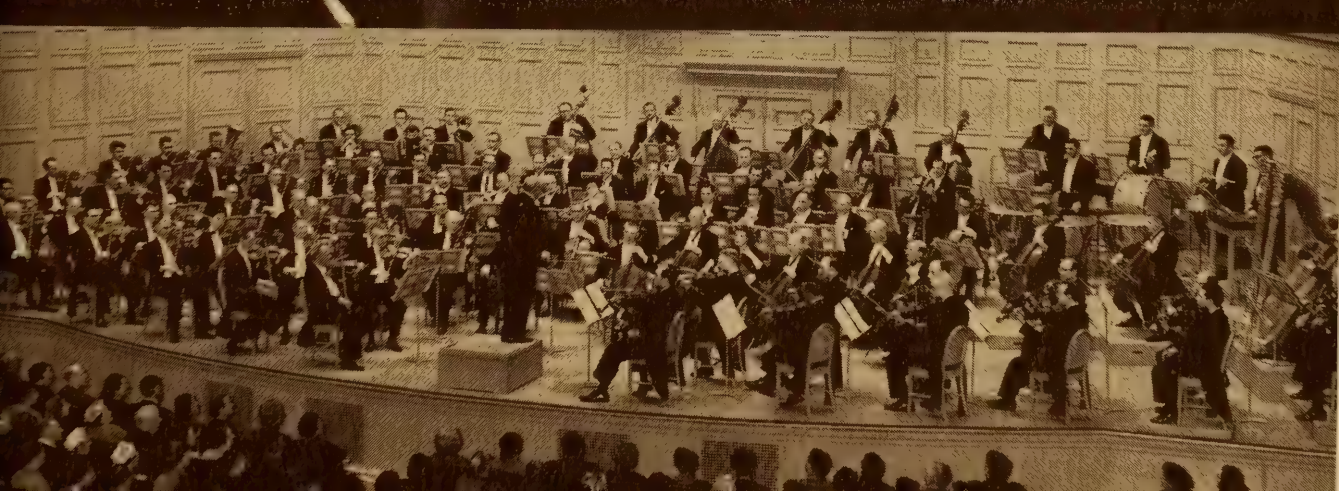
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ARTIST SERIES OCT. 17, 1961



BOSTON Symphony Orchestra

Charles Munch, Music Director



CINCINATTI, OHIO

PROGRAM

"Quiet City" ..... COPLAND

for Strings, Trumpet and English Horn

Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER

In the Spring of 1939, Mr. Copland was asked to supply the incidental musical score for a new play by Irwin Shaw. His new opus was entitled "Quiet City" and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player whose playing helped to arouse the conscience of his fellow-players and the audience. The play was given two try-out performances in New York and then withdrawn for revisions. Later, Mr. Copland made use of some of the score's thematic material as the basis for this orchestral piece.

II

Violoncello Concerto No. 1, in A minor, Op. 33 ..... SAINT-SAENS

(played without pause)

I Allegro non troppo

II Allegretto con moto

III Come prima

Cello Soloist: SAMUEL MAYES

The three movements in this concerto are coordinated by the recurrence of the initial theme, a dark and rhapsodic minor strain, vigorous and full-voiced. The second theme in F major, more melodic in character, is but briefly developed. The intermediate movement, *allegretto*, proposes its light, staccato theme in the muted strings, a suggestion of a minuet, to which the cello adds a *legato* waltz-like theme of its own. The introductory theme here returns, but in a triumphant A major. The *finale* progresses to its end in full bravura style.

Mr. Mayes joined the Boston Symphony Orchestra in 1948 as Principal Cello. He was born in St. Louis and is the grandson of a Cherokee Indian. His study of the cello began at the age of four and at eight he appeared as soloist with the St. Louis Orchestra. He entered Curtis Institute at twelve and at eighteen joined the Philadelphia Orchestra, becoming first cellist three years later.

INTERMISSION

* Symphony No. 1, in C minor, Op. 68 ..... BRAHMS

I *Un poco sostenuto; allegro*

II *Andante sostenuto*

III *Un poco allegretto e gracioso*

IV *Adagio; allegro non troppo ma con brio*

Brahms did not present his First Symphony to the world until he was forty-three. His friends had long looked to him expectantly to carry on this glorious German tradition and as early as 1854, Schumann, who had staked his strongest prophecies on Brahms' future, wrote: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound?"

To study Brahms is to know that this hesitancy was not prompted by any craven fear of the hostile pens which were surely lying in wait for such an event as a symphony from the newly vaunted apostle of classicism. Brahms approached the symphony slowly and soberly; no composer was ever more scrupulous in the commitment of his musical thoughts to paper. He proceeded with elaborate examination of his technical equipment — with spiritual self-questioning and with unbounded ambition. The result — a period of fourteen years between the first sketch and the completed manuscript; and a score which, in proud and imposing independence, has absolutely no rival among first-born symphonies, before or since.

For years before the work appeared, it was an open secret among Brahms' friends that his first symphony was practically complete. He literally carried the manuscript score about with him in his pocket, hesitating to have it made public. On November 4, 1876, Brahms yielded it to Otto Dessoff for performance at Carlsruhe, a small community, well sprinkled with friends, and long nurtured in the Brahms' cause. The Symphony seemed formidable at the first hearing, and incomprehensible — even to those favored friends who had been allowed an advance acquaintance with the manuscript.

Brahms' First Symphony soon made the rounds of Germany, Switzerland, Holland and England, enjoying a particular success in Berlin, under Joachim (November 11, 1877). Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony in the Boston Symphony Orchestra's first year (1881).

Brahms has caught Beethoven's faculty of soaring to great heights upon a theme so naively simple that, shorn of its associations, it would be quite suitable as a subject for a musical primer. Beethoven often, and Brahms at his occasional best, could lift such a theme, by some strange power which entirely eludes analysis, to a degree of nobility and melodic beauty which gives it the unmistakable aspect of immortality.

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PROGRAM

Quiet City, for Strings, Trumpet and English Horn . *Aaron Copland*

Trumpet: ROGER VOISIN *English Horn:* LOUIS SPEYER

Composed as an orchestral piece in the autumn of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

► "In the Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress

(Continued on next page)

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of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tangelwood. The orchestration was completed in late September, and the score dedicated to the late Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition."

Program Notes

*Ibéria ("Images", No. 2) for Orchestra . . *Claude Debussy*

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Perfumes of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

► Debussy wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "Pelléas." Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin—or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer—and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *The Devil in the Belfry.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana*—the generic theme of the work —which seems to float in a clear atmosphere of scintillating light; the intoxicating spell

of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music."

Intermission

*Symphony No. 3, in E-flat Major, Opus 55, "Eroica" . . . . *Ludwig van Beethoven*

I. Allegro con brio
II. Marcia funebra: Adagio assai
III. Schergo: Allegro vivace
IV. Finale: Allegro molto

► Those who have listened to the *Eroica Symphony* have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself—but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view." The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universatility of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses a vaster scheme, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintances.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action—forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme

and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard, as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow.

A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence—a magnificent yielding this time—and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another pianissimo coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into coherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds. The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.†

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Historical and Descriptive Notes by: John N. Burk

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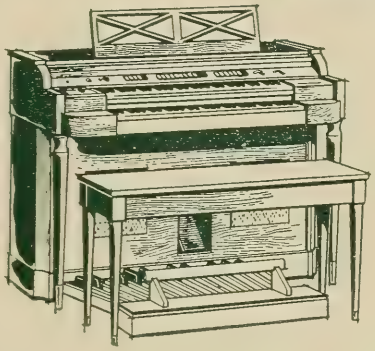
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RICHARD BURGIN, conducting

SAMUEL MAYES, soloist

Program

BRAHMS . . . . . Academic Festival Overture, Op. 80

SAINT-SAENS . . . . Violoncello Concerto, No. 1, in A minor, Op. 33

I Allegro non troppo
II Allegretto con moto
III Come prima

(played without pause)

INTERMISSION

BEETHOVEN . . . *Symphony No. 3, in E-flat major, Op. 55, ("Eroica")

I Allegro con brio
II Marcia funebre: Adagio assai
III Scherzo: Allegro vivace
IV Finale: Allegro molto

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NOTES ON THE PROGRAM

Academic Festival Overture, Opus 80 ..... Johannes Brahms

Born in Hamburg, May 7, 1833
Died in Vienna, April 3, 1897

THE formal schooling which Brahms had was of the most rudimentary and cursory sort. In his case, as in many another before and since, this deprivation cannot be thought to have affected his very real and rich education. He was briefly exposed to university life, however, at the impressionable college age. In 1853 he paid a visit to his new friend, Joseph Joachim, who was a student at the University of Göttingen. In care free and delightful weeks, they not only discussed counterpoint, but discussed foaming steins at student *Bierstuben*. The boyish composer there became acquainted with the student songs which, twenty-seven years later, he was to work into the *Akademische Festouverture*.

The University of Breslau, in consideration of the eminence which Brahms achieved in middle life, decided to confer upon him the degree of Doctor of Music, *honoris causa*. It may easily have been in one of his more wicked, mischievous moods that Dr. Brahms, in return for this solemn distinction, wrote an ingenious and witty fantasy on the songs which he remembered roaring in the Göttingen beer-gardens. Four of them are woven into the gay fabric: *"Wir hatten gabauet ein stattliches Haus," "Der Landesvater," "Was kommt dort von der Höh,"* and for rousing finale, *"Gaudeamus igitur."*

In the presence of the Rector of the University, the Senate and the Philosophical Faculty, the new Doctor conducted this irreverent medley for the first time on January 4, 1881. It may be wondered if the grave professors assembled there appreciated the deep and devious musical learning which the perverse composer lavished upon the treatment of these thoroughly unlearned themes.

Concerto for Violoncello, in A minor, Opus 33 ..... Camille Saint-Saens

Born in Paris, October 9, 1835
Died in Algiers, December 16, 1921

THE first of two concertos which Saint-Saens wrote for this instrument, the A minor was composed in 1872 and first performed by Arnold Tolbecque, to whom it is dedicated, at a Paris Conservatory concert January 19, 1873.

It is played without pause, as one continuous movement with a unifying theme recognizable throughout all its sections. This subject, in John Burk's analysis, "is in a dark and rhapsodic minor strain, vigorous and full-voiced. The second theme in F major, more melodic in character, is but briefly developed. The intermediate movement, *allegretto*, proposes its light staccato theme in the muted strings, and a suggestion of a minuet, to which the 'cello adds a *legato* waltz-like theme of its own. The introductory theme here returns, but in a triumphant A major. The *finale* progresses to its end in full bravura style."

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Symphony No. 3, in E-flat, "Eroica", Opus 55 . LUDWIG VAN BEETHOVEN

Born in Bonn, December 16 (?), 1770
Died in Vienna, March 26, 1827

IN THE anxious business letter to Breitkopf and Hartel of August 26, 1804, Beethoven refers to his "new grand symphony" as the "Bonaparte" symphony. The notion had been suggested by Bonaparte's young Ambassador to the Austrian Court, General Bernadotte, as early as 1798. Perhaps nothing beyond the customary formal dedication was in the mind of either composer or ambassador. But the seed had fallen upon fertile soil. It grew into a vast and noble philosophical concept, crystallizing itself about a dominating and exciting person. The Bonaparte of Beethoven's flaming imagination, however, grew massively away from its model. He became heroism in the abstract rather than a hero of flesh and blood.

The impulsive substitution of "Heroic" for "Bonaparte" on the symphony's title-page thus conveys a greater truth. The percipient Beethoven must have felt this long before the news reached him that the First Consul had crowned himself Emperor. "He, too, is just like any other man. Now he will tread the rights of man under his feet and serve nothing but his own ambition. He wants to stand above all others, to become a tyrant." This indignant outburst calls to mind contemporary parallels only too obvious.

The root of Beethoven's philosophy was always the freedom and brotherhood of man. Much of his music is an eloquent expression of it. If it is difficult for us to see how such an independent spirit could be taken in by a leader who was so plainly on the highroad to tyranny, no doubt that highroad was less plain in the Europe of 1800. Napoleon was the most compelling and fascinating figure to emerge in many a long century. He is yet; how much more so he must have been then. He grew out of the French Revolution, the object of which had been to set men free. He was now to give practical point and plan to the freedom thus won. Was not the successful rebellion of the English colonies in America a recent splendid example? The Austria in which Beethoven lived was, politically speaking, feudal by comparison. These brave concepts of liberty, equality and fraternity were in the air. It is no wonder that for Beethoven, as for millions of others, these ideals should find a focus and embodiment in the conquering Corporal.

However brashly the composer might tear up his dedication, the symphony itself was complete. The Hero, the perfect leader in Beethoven's scheme of things, stands there. Paul Bekker's comment is this: "The touches which make it so lively a picture of a great figure of history remain. The general idea of heroism has been conceived in terms of an individual. Beethoven does not portray philosophical or religious heroism. His hero is a man full of limitless energy, combative, restless, active, employing his power to the full without hesitancy or afterthought. To present this heroism of deed in the symphonic form, to derive four different statements of the heroic will in action from the single underlying concept was the task which Beethoven set himself. He has no story, no life history to tell. He

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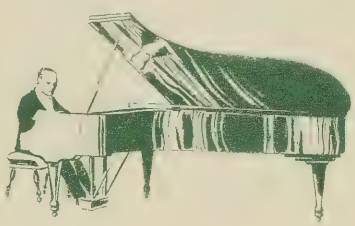
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presents the most various possible developments of the heroic character as a soldier, victorious or defeated, as a bringer of fulfilment— with imaginative freedom. Each movement has an imaginative meaning answering to its form, and the symphony as a whole retains the traditional structure, but the introduction of this poetic idea brings about marked changes in the individual movements. The *Funeral March* and the *Scherzo* are new, and the variation-finale is unusual. The first movement alone retains the traditional sonata character; but here again the form is reborn through the imagination, a phenomenon almost exceeding in importance the new structure of the other movements."

Adapted from notes by John N. Burk and R. L. F. McCombs

THE BOSTON SYMPHONY ORCHESTRA was founded in 1881 by Henry L. Higginson, a banker whose first and last love was music. Through the first four four decades of its existence, his was the guiding power, his the responsibility. The best musicians he could obtain in Europe played under the distinguished conductors, George Henschel, Wilhelm Gericke, Artur Nikisch and Karl Muck. The first World War brought the end of an era. Mr. Higginson delegated his authority and his tasks to a board of trustees. Five years under Pierre Monteux, twenty-five under Serge Koussekitzky opened new vistas in artistic outlook, increased activity, fresh renown.

When Charles Munch, a native of Strasbourg, came to the Boston Symphony Orchestra in the fall of 1949, he was known as one of the foremost musicians of France, and had been the conductor of four orchestras in Paris. Through his years here, his American public has come to know and admire him as completely dedicated to his art, a musician oblivious to outward show, who is not only absorbed by the music he is conducting but possessed by it, who can penetrate and communicate it as perhaps no other conductor living. Having just passed his seventieth birthday, Mr. Munch will retire from the Boston podium at the end of this season. He will be succeeded by Erich Leinsdorf.

Although Richard Burgin will retire at the end of this season as concertmaster, he will continue to serve the Boston Symphony as Associate Conductor, a position he has held since 1942. He joined the orchestra as its concertmaster in 1920. His first public appearance as violinist was with the Philharmonic Society of his native Warsaw at the age of eleven. He studied with Lotto and Joachim, later with Leopold Auer in St. Petersburg, where he was a fellow student of Jascha Heifetz and Toscha Seidel. Before coming to Boston he was concertmaster of the Helsinki Symphony Orchestra, the Christiana Philharmonic and the Stockholm Concert Society. He has always been active in performances of chamber music.

Samuel Mayes, a native of St. Louis (his maternal grandfather was a Cherokee Indian), studied at the Curtis Institute and became a member of the Philadelphia Orchestra at the age of eighteen. He was named principal 'cellist of that orchestra in 1936, serving until 1948 when he joined the Boston Symphony. With both orchestras he has had frequent appearances as soloist.

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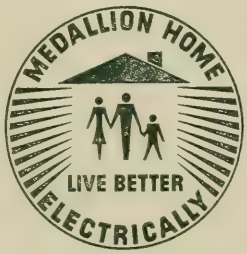
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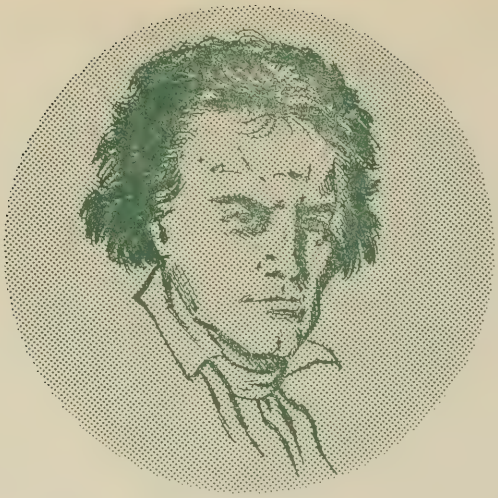
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PROGRAM

THE BOSTON SYMPHONY ORCHESTRA

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Quiet City, for Strings, Trumpet and English Horn . . . Copland
Trumpet: ROGER VOISIN
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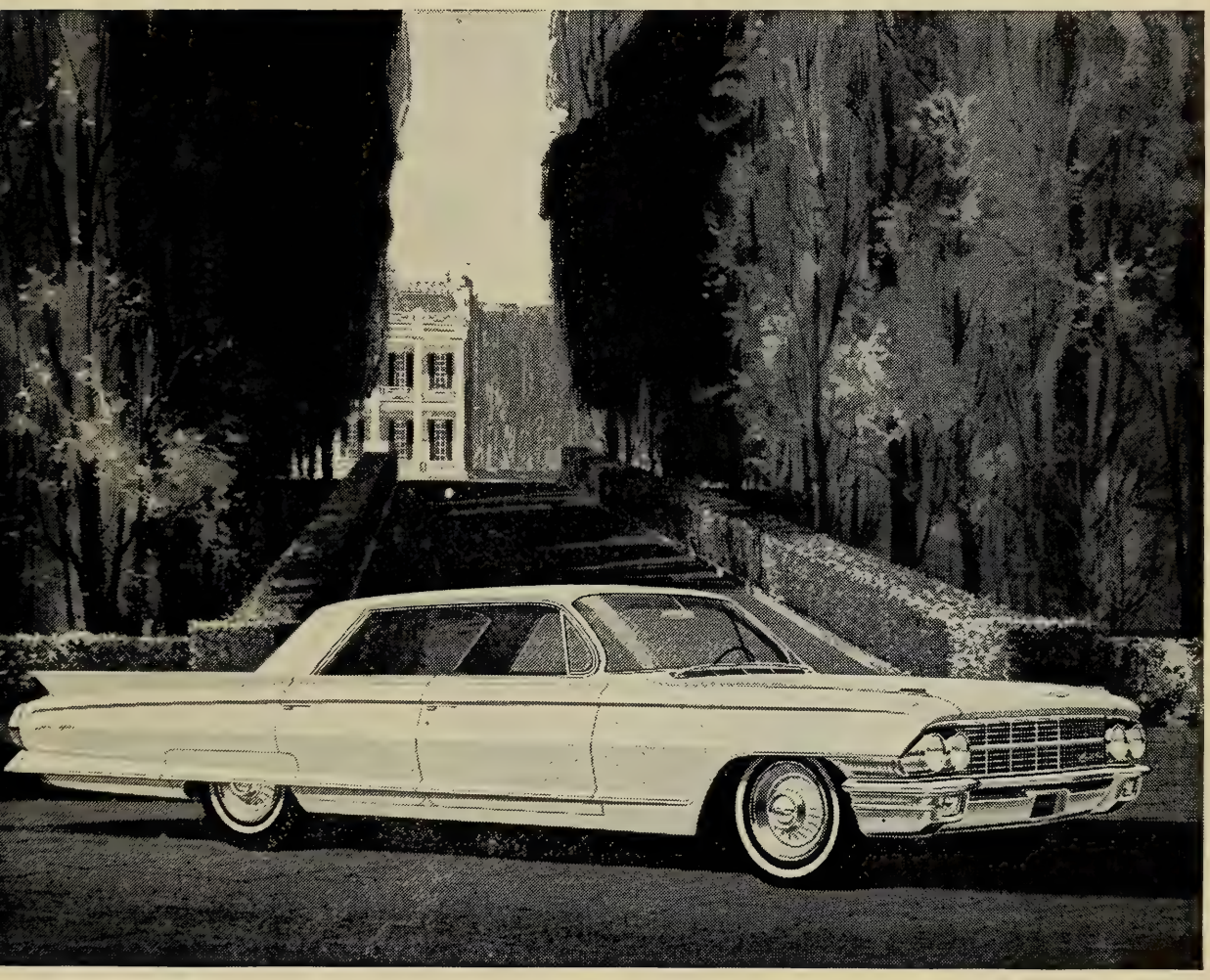
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PROGRAM • • continued

Ibéria ("Images," No. 2) . . . . . Debussy

I. Par les rues et par les chemins
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II. Les Parfums de la nuit (The Perfumes of the Night)

III. Le Matin d'un jour de fête (Holiday Morning)

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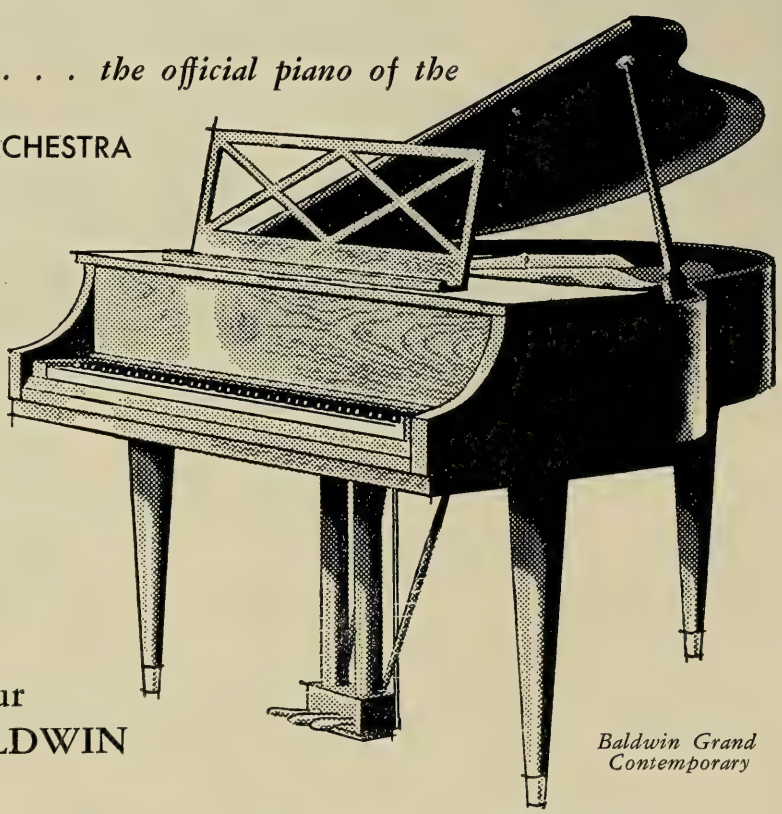
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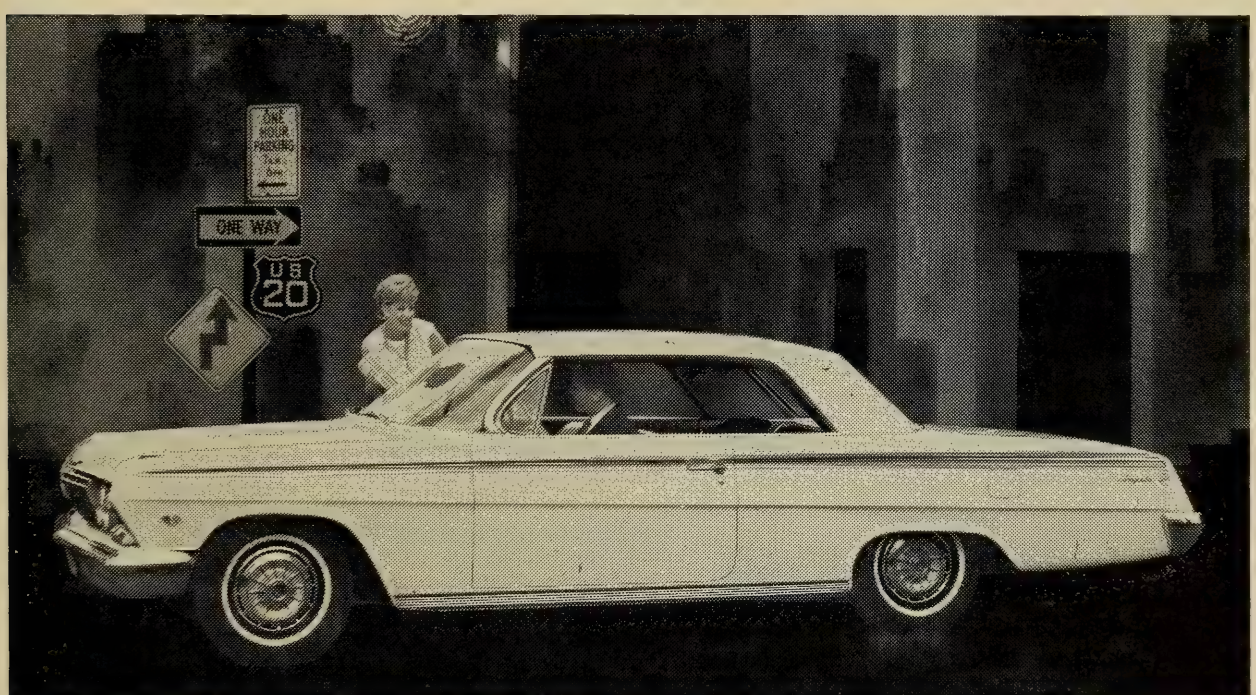
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*Symphony No. 1, in C minor, Op. 68 . . . . . Brahms

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo ma con brio

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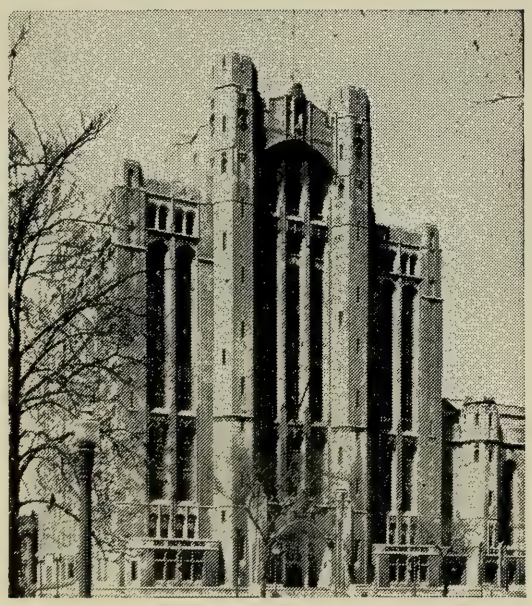
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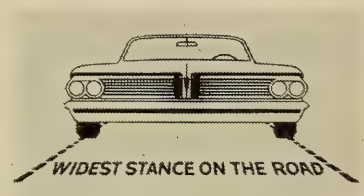
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PROGRAM NOTES

"Quiet City," for Trumpet, English Horn and String Orchestra . . . . . Copland

"In the Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to the late Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition."

"Ibéria," "Images," for Orchestra, No. 2 . . . . . Debussy

Debussy wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "Images" (a conveniently noncommittal title) for two pianos, to be called I. "Gigues Tristes," II. "Ibéria," III. "Valses (?)". Before long the project had become an orchestral one, and the questioned "Valses" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "Pelléas." Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for 'Ibéria'; shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "Ibéria" will be ready as soon as the "Rondes de Printempts," the third of the "Images," is "right and as I wish it." By Christmas of 1908, the first full draft of "Ibéria" was completed, but the composer was by that time involved in a project for an opera on Poe's "Fall of the House of Usher," immediately followed by another operatic project which, like the first, came to nothing: "The Devil in the Belfry."

The movements are as follows:

I. "Par les rues et par les chemins" ("In the streets and byways"). Assez anime (dans un rhythme alerte mais précis).

II. "Les parfums de la nuit" ("The fragrance of the night"). Lent et réveur.

III. "Le matin d'un jour de fête" ("The morning of the festival day"). Dans un rhythme de marche lointaine, alerte et joyeuse.



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There was a considerable expression of dissatisfaction with "Ibéria" in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of "Ibéria."

Symphony in C Minor, No. 1, Op. 68 . . . . . Brahms

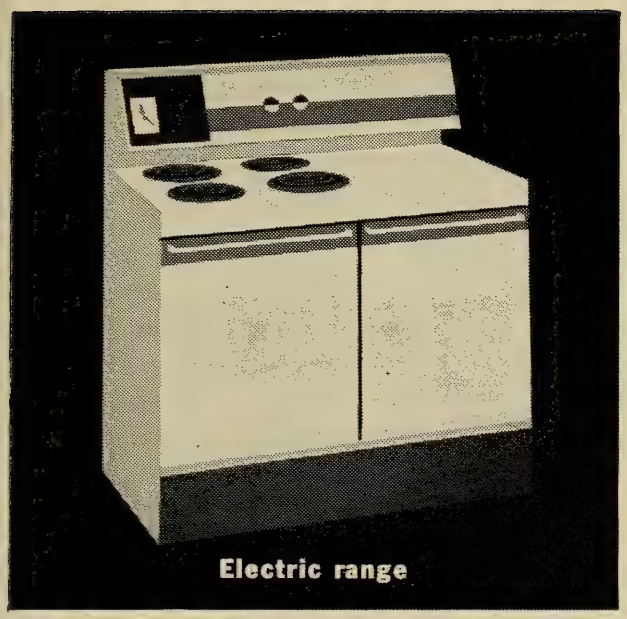
Not until he was forty-three did Brahms present his First Symphony to the world. His friends had long looked to him expectantly to carry on this particular glorious German tradition. As early as 1854 Schumann, who had staked his strongest prophecies on Brahms' future, wrote to Joachim: "But where is Johannes? Is he flying high, or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself." Schumann, that shrewd observer, knew that the brief beginnings of Brahms were apt to germinate, to expand, to lead him to great ends. Also, that Beethoven, symphonically speaking, would be his point of departure.

His first attempt at a symphony, made at the age of twenty, was diverted in its aim, the first two movements eventually becoming the basis of his piano concerto No. 1, in D minor. He sketched another first movement at about the same time (1854), but it lay in his desk for years before he felt ready to take the momentous plunge.

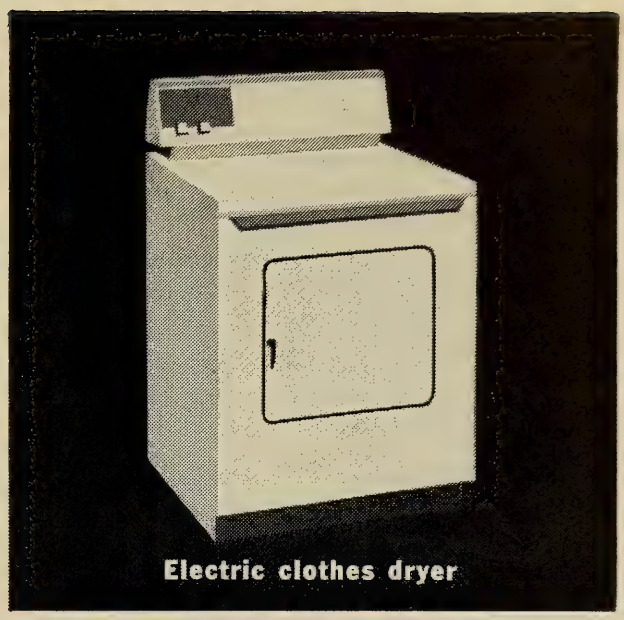
It would be interesting to follow the progress of the sketches. We know from Clara Schumann that she found the opening, as originally submitted to her, a little bold and harsh, and that Brahms accordingly put in some softening touches. "It was at Münster am Stein," (1862) says Albert Dietrich, "that Brahms showed me the first movement of his symphony in C minor, which, however, only appeared much later, and with considerable alterations."

At length (November 4, 1876), Brahms yielded his manuscript to Otto Dessoff for performance at Carlsruhe. He himself conducted it at Mannheim, a few days later, and shortly afterward at Vienna, Leipzig, and Breslau. Brahms may have chosen Carlsruhe in order that so crucial an event as the first performance of his first symphony might have the favorable setting of a small community, well sprinkled with friends, and long nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we now know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge, and another in London in April, each much applauded. The first performance in Boston took place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying," Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony, with other works of the composer, in the Boston Symphony Orchestra's first year.

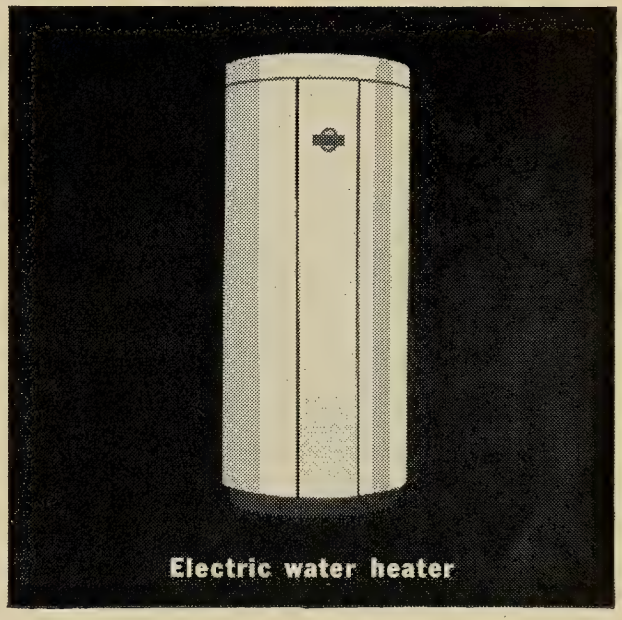


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BERLIN PHILHARMONIC

On Friday evening, November 10, we will be proud to present the Berlin Philharmonic Orchestra under the patronage of the Lord Mayor of the City of Berlin, Willy Brandt, and the Senate of Berlin. Soloist of the evening will be the world famous Michel Schwalbe, one of the great violinists. Conducting the orchestra will be Karl Boehm.

This great symphonic organization has performed under the batons of such celebrated personalities as Brahms, Tchaikovsky, Grieg and Richard Strauss and under such contemporaries as the late Wilhelm Furtwaengler and the great Bruno Walter. It is one of the great orchestras of the world.

Karl Boehm was born in Graz, Austria, where he received his early musical training. In his youth, as protege of Bruno Walter, he began his conducting career in Munich which led later on to posts as artistic director of the Darmstadt, Hamburg, Dresden, Vienna and Buenos Aires Operas. He has also appeared as guest conductor in the opera houses of Berlin, Paris, London, Brussels, Rome, Naples and our own Metropolitan. He is internationally renowned as a symphonic conductor.

Two factors: tours and recordings, help account for the international esteem in which the Berlin Philharmonic Orchestra is held. As early as 1914, it became, under Arthur Nikisch, the first major symphony orchestra in the world to record a full-length symphony, which happened to be Beethoven's Fifth, and it has since that time become one of the most heavily recorded orchestras in the world. This of course has spread its reputation wherever recordings can be played.

The Berlin Philharmonic Orchestra last appeared in the U.S. in the fall of 1956.

In 1958, the orchestra toured West Germany and appeared in Paris, then at the World's Fair in Brussels, in August at the 800th anniversary of the city of Munich, and at the Lucerne Festival. A fall tour of Switzerland, Milan and Rome, Paris and London, followed. In 1959 the ensemble toured Germany briefly and in April gave five all-Beethoven concerts in Paris. At this time the international newspaper *Arts* held a survey in which 93 per cent of those asked voted the Berlin Philharmonic the best orchestra in Europe.

In the summer of 1960 the orchestra returned for the second time to the famous Salzburg Festival, once almost exclusively sacred to Mozart, and participated in the world premiere of Frank Martin's "Mysterium." One of its concerts there was conducted by the late Dimitri Mitropoulos, who died in Milan later in the season.

On September 19, 1960, there was a gala turnout in Berlin for the laying of the cornerstone of the new Philharmonic Hall in the Tiergarten — a stone's throw from the drab East German zone of the divided city. Lord Mayor Willy Brandt, and many of the senators whose continuing support helps make the orchestra's widespread activities possible, including such appearances as those now scheduled in America, were at hand. Target date for the completion of the new structure, which will replace the beloved Philharmonic (a casualty of World War II): autumn of 1962. (Oddly enough, the New York Philharmonic, after a year's delay, is scheduled to move into its new, and first permanent, home some time in the same year).

As far as the orchestra's crowded calendar for 1961 is concerned, the American tour is only a major event in a season which also calls for a Beethoven cycle in London, special engagements in Turin and Strassburg, August appearances at the Edinburgh Festival and concerts at the Lucerne Festival early in September.

The tours which have contributed so substantially to the orchestra's reputation began in 1882, first in the cities of Germany and Holland (where the Dutch seaside resort of Schevenginen was visited annually from 1882 to 1911), then all over Europe. By 1889, the schedule in Holland had been expanded to include Haarlem, Amsterdam, Utrecht, Rotterdam and Breda. Founding father Hans von Buelow, first permanent conductor of the orchestra, died in 1894. Under his successor, Arthur Nikisch, the touring schedule throughout Europe was expanded to include first appearances in Prague, three concerts in Vienna, and in the following year the Coronation Concerts in Moscow at the Kaiser's request. France and

Switzerland turn up for the first time on the schedule of 1897; a 28-day tour of Russia was the big event in the last year of the dying century. 1900 brought an extensive tour of Italy and Switzerland under Richter; Nikisch was back with the baton for appearances in Austria, Italy and Spain — another first — in 1901. Portugal was added in 1902. And so it goes. It is, however, perhaps worth noting that the orchestra's first appearance in either North or South America was its American debut tour in 1955.

From the jumble of cultural claims and counterclaims between East and West Berlin, one fact emerges with startling clarity. The Berlin Philharmonic Orchestra is *the* symphonic ensemble for the whole divided city, notwithstanding the fact that its personnel, its headquarters and its activities are concentrated in West Berlin. A regular percentage of its subscribers and a still higher number of single concert audiences, used to cross the border between East and West at the Brandenburg Gate or elsewhere, to attend the only regular symphonic concerts to be heard in the divided former capital.

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THE NEW YORK TIMES, FRIDAY, SEPTEMBER 15, 1961

BALLET: GALA PROGRAM

By JOHN MARTIN

The Leningrad Kirov Ballet introduced last night its "Gala Program No. 1" in its season at the Metropolitan Opera House, and just about danced the roof off the place, heat or no heat.

Though its gala programs are by nature miscellaneous, this one was put together with skill and contained some of the most extraordinary dancing imaginable. Indeed, in the "Corsair" pas de deux, danced by Alla Sizova and Yuri Soloviev, you kept saying to yourself that it simply could not be true.

Especially in Miss Sizova's variation you had no recourse but to believe that it was all done by mirrors. Though technically it was incredible, even more incredible was the fact that she gave it an air of complete artistry and charm. And so, for that matter, did Mr. Soloviev, though perhaps it is a trifle more usual to see a male variation of stunning physical dimensions. The choreography is Petipa's and the music Drigo's — but the performance was Sizova's and Soloviev's.

•

This was by no means the only marvelous item of the evening. The program opened with a long scene from Petipa's ballet, "Bayaderka," with music by Minkus, which is a superb example of the romantic "white" ballet of the period. And where will you find a company capable of dancing it like this?

It requires fantastic skill and artistry from a ballerina, her partner, a trio of secondary ballerinas, and an absolutely exemplary corps de ballet of thirty-two. The corps, indeed, is one of the real stars, and its sustained and deliberate entrance, with the composition that follows, constitutes one of the most entrancing ensembles in the entire classic repertory.

The central roles were brilliantly danced by Kaleria Fedicheva and Sergei Vikulov, and the variations of the trio were wonders of beauty and technical variety. Liudmila Alexeyeva, Ninel Kurgapkina and especially Gabriela Komleva performed them superbly.

In a totally different vein was a series of four excerpts from Khatchaturian's ballet, "Gayane," choreographed by Nina Anisimova. It consisted of character dances, climaxed by the well-known "Saber Dance," all of it very strenuous for a suffocating evening. But it was excitingly danced by the lovely Irina Gensler, Konstantin Rassadin and Alexander Pavlovksy. Mr. Pavlovsky, who replaced the scheduled Boris Bregvadze, covered himself with particular glory with a magnificent performance.

In a kind of music-hall mélange put together by Vassily Vainonen from the "Waltz of the Flowers" and the grand pas de deux from "The Nutcracker," Irina Kolpakova made her first appearance of the season.

Of a more minor character were two "miniatures" choreographed by Leonid Yakobson. (In all conscience, we cannot have a program consisting entirely of major items). "The Hunter and the Bird" is one of those sentimental salon pieces, so to speak, dealing with a dying animal of one sort or another. It was nicely danced by Emma Menchenok, supported by Vsevolod Ukhov, and the audience loved it, as audiences always love these tender bits.

The other was a broadly amusing burlesque called "The Gossips," performed with high good humor by six girls. One of the most peasantish of the six, incidentally, was Iraida Utretskaya, who up to now has been that most aristocratic of tyrants, the Princess-Mother in "Swan Lake."

The evening closed with another rousing character number, a scene from Boris Fenster's ballet, "Taras Bulba," with music by Soloviev-Sedoi, danced exclusively by men. If the evening opened with a glorification of the women of the company, it closed with an equal tribute to the men, who are no less than terrific!

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October 21, 1961 (Cathedral) . . . . . George Shirley
October 27-29, 1961 . . . . . Leningrad Kirov Ballet
October 29, 1961 . . . . . Mort Sahl
November 3-5, 1961 . . . . . Mazowsze Dance Co.
November 10, 1961 . . . . . Berlin Philharmonic
November 17, 1961 ("Butterfly") . . . . N. Y. City Opera
November 18, 1961 . . . . . Mantovani
November 18, 1961 (Cathedral) . Scandinavian Symphony
November 26, 1961 (Cathedral) . . . . . Carl Turner
December 1, 1961 . . . . . Luboshutz & Nemenoff
December 1, 1961 (Cathedral) . . . . . Mischa Mischakoff
December 6, 1961 (Cathedral) . . . . . Orpheus Club
January 3, 1962 . . . . . Toronto Symphony
January 12, 1962 . . . . . Francescatti
January 19, 1962 . . . . . Jose Greco
January 20, 1962 . . . . . Caledonia Singers
January 25, 1962 . . . . . Leontyne Price
February 2, 1962 . . . . . Mary Costa
February 17, 1962 . . . . . Boston "Pops" Orchestra
March 2, 1962 . . . . . Don Cossack Chorus
March 22, 1962 . . . . . Fred Waring
March 23, 1962 . . . . . Rubinstein



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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

(Eighty-first Season, 1961–1962)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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Concert-master
Alfred Krips
George Zazofsky
Rolland Tapley
Joseph Silverstein
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Roger Shermont
Minot Beale
Herman Silberman
Joseph Leibovici
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Fredy Ostrovsky
Noah Bielski

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird
Gerald Gelbloom

Violas

Joseph de Pasquale
Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

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Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

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First Program

SATURDAY EVENING, October 21, *at* 8:30 *o'clock*

HANSON . . . . . Elegy in Memory of Serge Koussevitzky, *Op.* 44

SAINT-SAËNS . . . . . Violoncello Concerto No. 1, in A minor, *Op.* 33

Allegro non troppo — Allegretto con moto — Come prima

(*Played without pause*)

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

SOLOIST
SAMUEL MAYES

BALDWIN PIANO

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ELEGY TO THE MEMORY OF MY FRIEND, SERGE KOUSSEVITZKY, *Op.* 44

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra, and it was performed by this Orchestra January 20–21, 1956. It was conducted by Charles Munch at a memorial concert in the Berkshire Festival, on August 13, 1961. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

THE Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo (*teneramente con simplicità*) to a pianissimo ending.

• •

Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this Orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this Orchestra, the composer conducting. The Fourth Symphony was introduced by this Orchestra December 3, 1943. The Fifth Symphony (Sinfonia Sacra) was performed in Philadelphia, February 18, 1955.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a suite from *The Merry Mount.* This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera Company in New York in 1932. Choral works include *The Lament of Beowulf* (1925); *Heroic Elegy* (1927); Songs from *Drum Taps,* after Walt Whit-

man (1935), and a transcription for chorus and orchestra of Palestrina's *Pope Marcellus Mass* (1937). The *Serenade* for Flute, Harp, and Strings was performed by this Orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this Orchestra, December 31, 1948.

[COPYRIGHTED]

CONCERTO FOR VIOLONCELLO IN A MINOR, *Op.* 33

By CHARLES CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

Saint-Saëns composed this, the first of his two concertos for violoncello, in 1872 (the second was published in 1903). The A minor concerto was dedicated to and first performed by August Tolbecque at a Paris Conservatory concert, January 19, 1873.

The accompaniment of the Concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

THE works of Saint-Saëns of which the list is long contain a number of pieces for cello, including two sonatas, shorter numbers with organ accompaniment, and two concertos with orchestra. The Concerto in A minor is far better known than the second in D minor, *Op.* 119, composed in 1902.

The concerto in A minor is played without pause, its three movements co-ordinated by the recurrence of the initial theme. This subject, which dominates the piece, is in a dark and rhapsodic minor strain, vigorous and full-voiced. The second theme in F major, more melodic in character, is but briefly developed. The intermediate movement, *allegretto,* proposes its light, staccato theme in the muted strings, a suggestion of a minuet, to which the cello adds a *legato* waltz-like theme of its own. The introductory theme here returns, but in a triumphant A major. The *finale* progresses to its end in full bravura style.

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SAMUEL MAYES

Samuel Mayes joined this Orchestra as Principal Cello in 1948 and has played Concertos on notable occasions.

Born in St. Louis, Mr. Mayes is the grandson of a Cherokee Indian. At the age of four, he studied cello with Max Steindel of the St. Louis Orchestra and appeared as soloist with that orchestra at the age of eight. Entering the Curtis Institute at twelve, he studied with Felix Salmond. At eighteen, he joined the Philadelphia Orchestra and became first cellist three years later.

ENTR'ACTE

LISZT AND THE "ETERNAL FEMININE"

(Sunday, October 22 will mark the 150th anniversary of the birth of Franz Liszt.)

GOETHE'S famous line *"Das Ewig-Weibliche zieht uns hinan,"* the apotheosis which, sung by a men's chorus, floats heavenward to close Liszt's *Faust* Symphony, is interesting as applied to the composer himself. The record of Liszt's life shows hardly a moment when he was not under some dominant feminine influence, in various degrees inspiring, so far as his music was concerned. All women, in their turn, were hypnotized by him. Even when he had well passed the prime of youth and definitely lost his good looks, as the photographs show, women of many sorts still fell under his spell. Some of these were momentary infatuations, but they should be mentioned to show the range of female susceptibility. If some of the ladies made fools of themselves, he protested mildly, but felt complimented. Even when he was fifty-eight, and had flowing white locks, a wild creature from the Ukraine, Olga Janina, threw herself at his head and was not repulsed, except where appearances counseled caution. There was the affair with Marie Duplessis (the original of *La Dame aux camélias*) in 1844 and with Lola Montez in 1850, besides other adventures less publicly known. Here the *"Ewig-Weibliche"* could be said to have drawn the artist in another direction than "onward."

Other of Liszt's associations with women were of a nobler sort, and were closely involved with the development of his character, the direction of his artistic aims and efforts, the needed stabilization of his contradictory impulses. The Countess Marie d'Agoult who lived with him in the years of his young manhood, and the Princess Carolyne von Wittgenstein who lived with him in his steadier maturity, were in their turn vitally important to him in these respects. It can be said of the Countess that with their union romantic love, as idealized in that period, reached its most intense flame. She did her best to lead him into the higher aspirations of a composer. She failed at last because she could not hold him from drifting into the more alluring ways of the wandering, the all-conquering, the glamorous, the money-gathering virtuoso. The Princess Carolyne brought him what Marie could not — a settled domesticity, an imposed regimen for creative effort. She led him deeply into the Church. He became her captive artist. The protestations of love in his letters read like avowals prompted by a sense of duty. Her claim that she made a composer out of him is only a part truth. She was never inspiring. She had none of Marie's personal charm, or intelligence, or real musical perception. When Liszt left Marie and took up his abode at Weimar, he was mostly a potential

composer. The Princess, following him there, surrounded him with the conditions for fulfillment.

Liszt met the Comtesse Marie d'Agoult in Paris in 1833, and there developed the sort of *grande passion* possible only in that Romantic era. Her early *mariage de convenance* precluded their legal union. They eloped in 1835 to Switzerland. Both had freely committed themselves to what they regarded as a permanent alliance. When the Countess, a blooded aristocrat, thus cast her lot with a common musician, she deliberately forfeited everything that her title and position stood for. The frowns of her class deterred Marie not in the least. She had no use for their attitude toward all musicians as mere hirelings who could be applauded at a soirée, but where then promptly ignored and dismissed. She had no regard whatever for the inanities of the *haut monde.* Born and raised in it, she retained her fine breeding and allied herself with the intelligentsia of Paris. Her heart and her superior wit were devoted to the burning cause of republicanism in the regime of Louis Philippe; her sense of social injustice was stirred by the grim spectacle of poverty in Paris, although she could hardly have come closer to its victims than glimpses from her carriage afforded. She was a free-thinker on many subjects, and later under the *nom de plume* of "Daniel Stern" became a distinguished writer.

To Liszt, the alliance with the Countess was less of a hazard. He had no special position to forfeit* and needed only the courage to become a partner in their joint act of social defiance. He was drawn by her beauty (she had youth and beauty at thirty), her bold liberalism, which he shared, the stimulation of her interest in art and letters; also, it must be admitted, her title.

Marie, burning her bridges, giving herself entirely to Franz, expressly hoped to encourage and guide him in the direction of the highest realization of his art — to original composition. During their honeymoon on Lake Wallenstadt in the Swiss mountains they were blissful in having shut out the world. They spent hours reading together (then and later) Goethe, Dante, Shakespeare, Sainte Beuve (in the original languages). He composed his first work — *Le Lac de Wallenstadt,* to be included in the *Années de pèlerinage.*

One morning in late August, Marie looked out of their window to behold a light covering of snow on the distant mountain peaks, and she realized that their honeymoon was over — their time of complete isolation could not last forever. They settled in Geneva, and there came to their door visitors, invitations, pupils, bids for Liszt's talent. Before long, Liszt had slipped back into the agreeable life of the much-sought virtuoso, highly content with the sweet taste of idolatry and the attendant boon of handsome earnings. She was often left alone while

* And yet it is reported that his lack of audiences in England was due to a scandalized public opinion.

he travelled. His letters showed that he was exulting in his acceptance by the very class, with its titles and wealth, that she had abandoned without hesitation or regret. She was the stronger character of the two, and although to love is to overlook, she was too forthright to conceal her awareness of his weaknesses, his nervous excitability, his addiction to stimulants, his vanities which could take any amount of flattery by those who would flatter, and was secretly injured by those who would not.

This continued for three years through which Marie found herself with or without her lover in Geneva, Paris, Nohant (with George Sand), Milan, Venice, Florence. Their first child, Blandine, was born in Geneva, December 18, 1835 (seven months after their flight from Paris); Cosima was born at Lake Como (hence her name) on Christmas Day, 1837; Daniel, in Rome, in the spring of 1839. Their three fair children were a new bond between them, but a bond that would have been stronger if they had not been compelled to leave them mostly in the care of nurses. Their love and their determination to make their love the pledge of their highest achievement was still the strongest bond.

The first crisis came when in 1838, leaving her in Venice, he went to Vienna to give some benefit concerts and stayed for many weeks, enraptured by the success of his return to that city while she sat in her bedroom, a self-pitying invalid. When a letter came on a monogrammed note paper, indicating a lady's boudoir, she tore it up without breaking the seal. After later infidelities she protested to him: "I am willing to be known as Liszt's mistress, but not as one of his mistresses."

What he had announced as a few days' absence extended into weeks. His letters were filled with his own doings. He seemed to have forgotten that Marie was ill, and when she wrote of her state of nervous depression, he urged her to join him in Vienna. She answered: "You ask me to join you; there are two hundred leagues between here and Vienna. I move with difficulty from my bed to my armchair. . . . Franz, is it really you who are abandoning me in this way?"

He answered that he was coming, but eight days more passed without him.

"I am at the Piazza San Marco. The message comes that he has arrived at the hotel. I run, I fly. I throw myself into his arms. 'Pray God that I can continue to love you as I have loved you.' "

Franz was full of repentance. He protested that the money, which was pouring in, would be needed to support their child, Blandine, to support his mother in Paris. Marie should not be left to languish alone. She should return to her legitimate daughter, Claire, in Paris, to her family and old friends. She should develop her ability to write and make a career. If she could find consolation in the company of another man – he would not protest.

Marie wanted no other man nor could she retrace her life. "My family – do I still have one? My daughter, would she know me? My one talent has been my love, the desire to make you happy." This with tears. Did he understand? "He had understood better before."

After they had started to drift apart in 1839, the letters continued. Marie never remarried, or formed another alliance. His declarations of undying love became infrequent; she found it hard to distinguish between sincerity and auto-intoxication. Her love for Liszt was never extinguished. It must have galled her that only after their separation did he become what she had tried to make him – a composer in the larger forms who would write a vast symphony on *The Divine Comedy,* or on Goethe's *Faust,* both of which they had read together and discussed with a sort of dedication.

After years of wide touring, during which he hardly saw Marie except in the summer seasons, their meetings ceased. Liszt at last found a home base for intensive study and application toward the higher musical forms. In 1848 he was received by the Grand Duke Carl Friedrich in the Court at Weimar where he became *Kapellmeister.* In that position he could gain orchestral experience, fulfill his intention of composing great orchestral works, and give up his public piano recitals altogether. In the year previous he had met the Princess Carolyne von Sayn-Wittgenstein, and romance bloomed once more, but this time with little evidence of ardor. The impulse seems to have been mostly proprietary on her part, gentlemanly and submissive on his. The Princess was younger than Liszt, but no beauty. In later years she would have been called a "bluestocking." She followed him to Weimar, and, after running counter to a good deal of frigidity at Court, openly lived with him, as the Countess had done. This alliance lasted longer – it did not begin to dissolve until 1860. The illegality in each case was circumstantial. Carolyne was in Marie's predicament of an early, loveless marriage. Both had been married as young girls to what their parents considered suitable husbands, according to the custom of the times, only to find their husbands in every respect unsuitable. The lover Liszt would probably have become the husband in either case had it been possible, for he was strictly gallant in such matters. When finally, in 1864, Carolyne's husband died, Liszt would dutifully have gone to the altar if she had brought up the subject. By that time their youth had passed, Liszt had been relieved of her domination and had grown to value his bachelorhood. Since she had striven for years (and in vain) to obtain a divorce from Rome, it is to her credit if she refrained from imposing upon his correctitude by mentioning matrimony when it had become possible.

The effect of these two women upon Liszt as the inspiring companion of a composer could hardly have been more different. Marie's

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principal aim in abandoning her family and friends for a pianist was undoubtedly to bring out the best in a very talented and very uncertain young man, torn by warring impulses of religious asceticism and fleshly delights, of self-abnegating idealism on the one hand and on the other the seductive lure of bewitching his audiences, this too easy success mingled with disgust at the emptiness of the effort. She could fill him with self-reproach but not prevent recurrences.

Carolyne, on the contrary, could boast that she held him to a steady, domestic life where he would (and did) compose something more important than potpourris on current operas. He wrote all his orchestral music and such fine works as the Piano Sonata and other superior piano pieces under her strict eye. While Carolyne is given due credit, it must be noted that Liszt had found himself a niche favorable for composing before she took control. Yet Carolyne steadied him as Marie never could. Liszt always needed steadying, and he needed a woman to do it as did no other composer on record.

The mixture of exalted idealism and empty show in his music, of fine sincerity and mere posturing, directly reflects the man. Her principal hold upon him was through religion, for she was a fanatic of the Roman faith, and he had been drawn to the Church even from childhood. She combated his addiction to cognac and strong cigars which he took to quiet his nerves (although she too smoked cigars). She reproached his "indolence" and all but locked him in his study until a score was begun and completed. This routine of goading sounds uncomfortable, to say the least, and the wonder is that Liszt apparently accepted it in good part. His complacency could mean only that he realized the need for such control, that he was grateful to her for sacrificing herself, hazarding her fortune, putting herself into a position of social ostracism at Weimar for his sake. He must also have had a real fondness for her, a sentiment by no means shared by most of his friends. Ernest Newman quotes their remarks in letters and adds: "The Princess's perfumed religiosity, her passion for crude effect, her mountebankery of thought and tumidity of expression, all left their mark upon him, and led to the exaggerations of certain elements in him which, under a different influence, he might have purged himself."

If this is an overstatement, it is characteristic of Newman's book *The Man Liszt* which is in large part a denigration of the Princess, and a restitution of her predecessor, the Countess, whom the early biographers of Liszt had grossly slighted and misrepresented. The culprit for this was the Princess herself who, directly after the death of the Countess, engaged a quasi literary friend, Lina Ramann, to write the first life of Liszt, to depict him as the victim of a scheming seductress. There was no love lost between these two ladies, who incidentally never met. Marie had more cause for resentment. Carolyne had sum-

marily removed Marie's three children by Liszt from under her nose in Paris and later planted the girls in Berlin, while their mother remained helpless, having no legal status. This callous step brought to a sudden end the visits of the children to their mother in her beautiful establishment on the Champs-Elysées in Paris. These visits had been a delight to Blandine and Cosima, who had become eager Parisian demoiselles, and to Daniel, who had been placed in a *lycée*.

Marie was too human not to be deeply piqued by the treatment she had from Liszt under the baleful interference of the Princess. There was undeniable pique in her novel *Nélida,* which came out in 1848 and was republished by her in 1860. It was a thinly veiled presentation of the situation at Weimar. She depicted a painter (a transparent substitution) engaged to execute a great mural at "W—," helpless as he faced the expanse of blank wall to fulfill the assignment. This sort of fictionalized personal scandal was then customary and had been practiced by George Sand and her colleagues. Liszt spoke of the book with an air of patient toleration, but it wounded his pride. It put an end to any vestiges of friendly sentiment toward her. Carolyne was openly and coldly hostile. She had her revenge by besmearing Marie's name after her death with what purported to be a factual biography of Liszt. Marie, however, had a posthumous last word, for her mémoires and her correspondence with Liszt were at length published, setting the record straight item by item.

Marie never quite lost her affection for Liszt. When the two met by appointment in Paris, in June, 1861, to speak of the future of their children, and when Liszt's conversation dwelt upon the ghosts of their past, her eyes filled with tears. "I kissed her forehead for the first time in long years," Liszt wrote to the Princess, "and said to her: 'Come, Marie, let me speak to you in the language of the peasants: May God bless you! Wish me no evil!' For a moment she could not reply, but her tears flowed faster than before."

J. N. B.

SYMPHONY IN C MINOR, No. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

IT is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second

year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him in an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that when he came forth with one he would be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for growth in character, artistic vision, craft. These fourteen years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training and immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicates that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto,

first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it and compose the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven — its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

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Brahms first yielded the manuscript of his Symphony to Otto Dessoff in Carlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Carlsruhe very likely felt honored by the distinction conferred upon them — and were in equal degree puzzled by the Symphony itself.

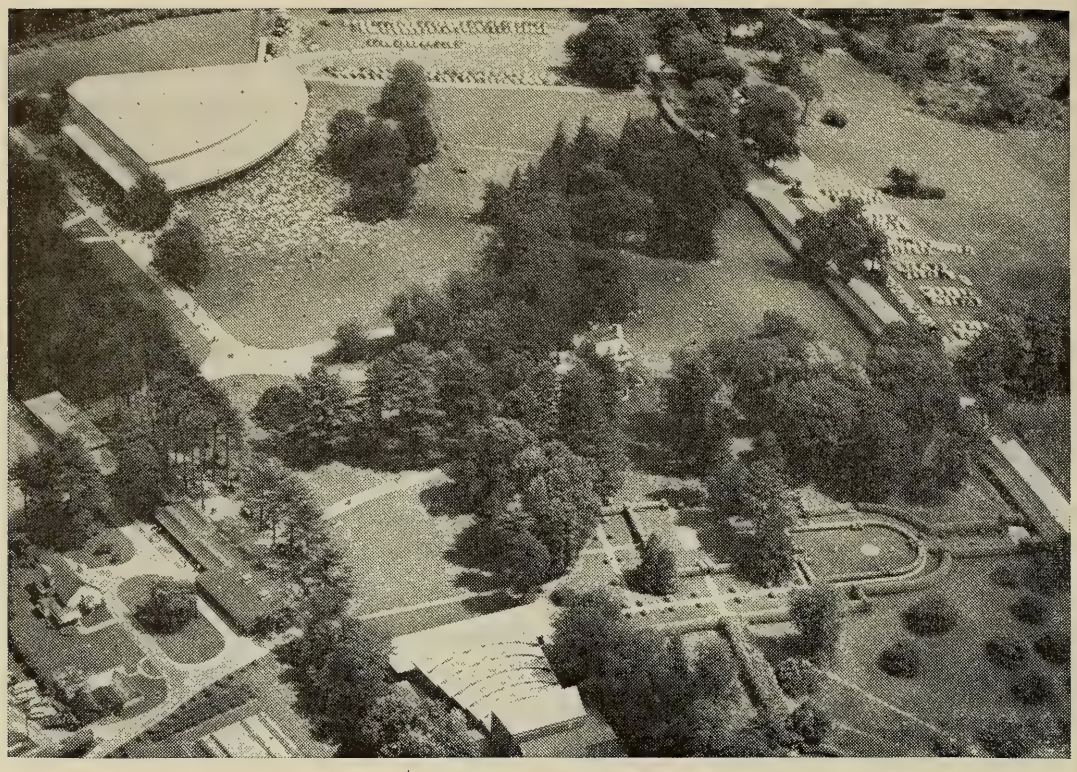
Brahms himself conducted the Symphony in Mannheim a few days later, and shortly afterwards in Munich, Vienna, Leipzig and Breslau. There was no abundance of enthusiasm at these early performances,

although Carlsruhe, Mannheim and Breslau were markedly friendly. In Leipzig a group of resident adherents and such loyal visitors from elsewhere as Frau Schumann, Joachim, and Stockhausen gave weight to the occasion, established at a general rehearsal, and sealed by a post-concert banquet. In Vienna the work got, on the whole, good notices. In Munich considerable hostility was to be expected, for Munich had become a Wagnerian redoubt. Kalbeck hazards that the applause was "an expression of relief" when it had at last ended. The Symphony reached England where it was heard in Cambridge on March 8, under Joachim; London on April 16.

Brahms had by then won public esteem, having proved his choral ability with *A German Requiem,* and had enjoyed marked success with smaller works. A full-sized symphony was regarded as a real test. Many found a stumbling block in the First Symphony, and these included some of Brahms' friends, who spoke of disunity in it, and disharmony. Even Florence May, his adoring ex-pupil and biographer, wrote of "shrill, clashing dissonances" in the introduction. Levi, the conductor who had been his loyal promoter as conductor at Carlsruhe, found the middle movements out of keeping with the more weighty and solidly scored first and last. Only Hans von Bülow among the current conductors was an unqualified enthusiast. Time has long since dissolved lingering doubts and vindicated the initial judgment of the Symphony's creator. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8, 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying" Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony with other works of the composer in the Boston Symphony Orchestra's first year.

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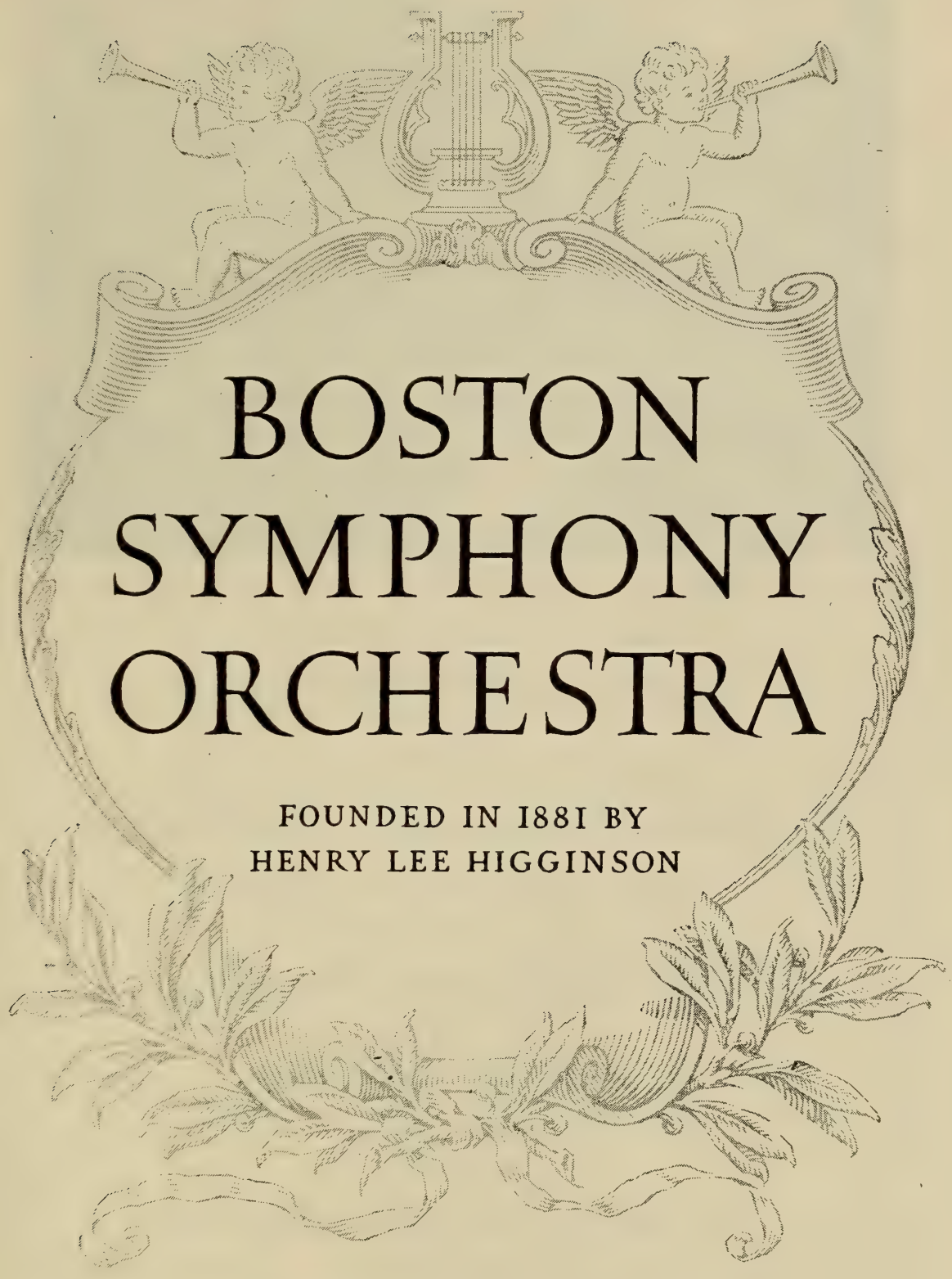
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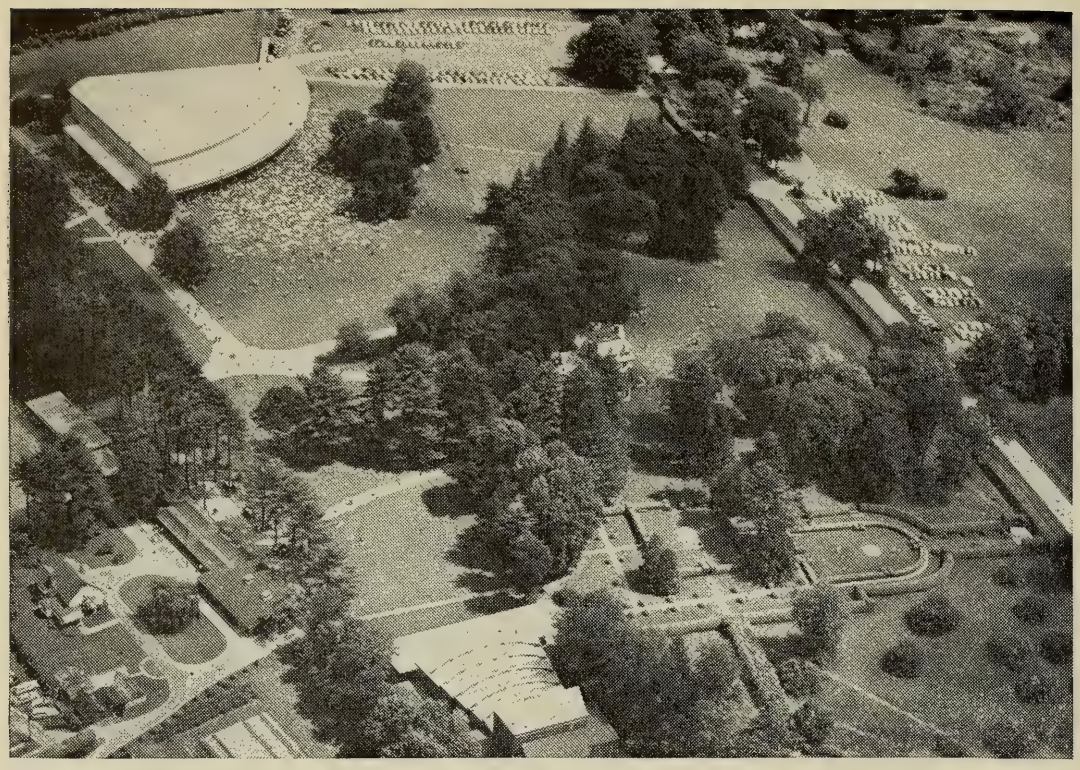
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Violas

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Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

Hill Auditorium [*University of Michigan*] Ann Arbor

Second Program

SUNDAY AFTERNOON, October 22, *at* 2:30 *o'clock*

COPLAND . . . . . Quiet City, for Strings, Trumpet and English Horn
Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER

DEBUSSY . . . . . *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Perfumes of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

BEETHOVEN . . . . . *Symphony No. 3, in E-flat major, *Op.* 55, "Eroica"

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

BALDWIN PIANO *RCA VICTOR RECORDS

"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING ORCHESTRA

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

Composed as an orchestral piece in the autumn of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

"IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to the late Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

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"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses (?)"* Before long the project had become an orchestral one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908, the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

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ENTR'ACTE

MUSIC IN MASS PRODUCTION

(Quoted from a report by Broadcast Music Incorporated)

Under the heading "American Music Interest Soars; Good News in 1961," a survey published by BMI reports the tremendous increase in musical performance in this country in recent years. The figures show that "the field of music has grown 44% faster than the total economy during the last twenty years," and indicate that there is more music (good and bad of course) taking place per hour here than in any other continent.

The survey is here re-reprinted, in quotation or paraphrase.

The number of symphony orchestras, so the survey reveals, has about doubled, from about 600 in 1939 to 1,177 in 1960.

There has been a 100% increase in the number of people who play musical instruments.

Sales of musical instruments, accessories, and sheet music have increased more than 500%, reaching over $500,000,000 in 1960.

Record sales of all kinds have increased 900%, from $50,000,000 in 1939 to approximately $500,000,000 in 1960.

The striking evidence of a tremendous growth in concert music is reflected in these facts, laid out by BMI:

More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on all spectator sports.

In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week.

There are 754 opera-producing groups in the United States.

There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

According to the best indications, more than 40,000,000 persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities than in any previous year since the League has been keeping records.

The most recent estimate of the League indicates that there are 1,177 orchestras operating in the United States. They encompass a total of approximately 70,000 playing members, and an estimated 80,000 public-spirited men and women who volunteer their services on governing boards and women's committees for the purpose of finding ways and means to meet the aggregate orchestra expenditure, estimated at $25,000,000 annually.

There are: 24 major orchestras, operating on annual budgets ranging from $250,000 to more than one and a half million dollars; 20

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RCA Victor Records released since April 1957

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	Symphony No. 9	LM-6066*
Berlioz	"L'Enfance du Christ"	LM-6053
	"Harold in Italy" (Primrose)	LM-2228*
	Requiem	LDS-6077*
	Overtures	LM-2438*
Blackwood	Symphony No. 1	LM-2352*
Bloch	"Schelomo" (Piatigorsky)	LM-2109
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	Piano Concerto No. 1 (Graffman)	LM-2274*
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	Three Images	LM-2282*
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Dvořák	Cello Concerto (Piatigorsky)	LM-2490*
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	Violin Concerto No. 2 (Heifetz)	LM-2314*
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	"Omphale's Spinning Wheel"	LM-2292*
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Schumann	Symphony No. 1, "Manfred" Overture	LM-2474*
Stravinsky	Petrouchka (Monteux)	LM-2376*
Tchaikovsky	Symphony No. 4 (Monteux)	LM-2369*
	Symphony No. 5 (Monteux)	LM-2239*
	Symphony No. 6 (Monteux)	LM-1901*
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Walton	Cello Concerto (Piatigorsky)	LM-2109

* Also a stereophonic recording.

metropolitan orchestras, operating on annual budgets ranging from a few hundred dollars to $100,000; 250 college orchestras.

Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1940.

The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty per cent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen United States cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60 programs of 74 American symphony orchestras revealed that 985 works of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation, perhaps the *primary musical nation, quantitatively speaking, one wonders about quality — that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count — the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.* J. N. B.

SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this Symphony, and which sounds through so much of Beethoven's music, would give no place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was

the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist, first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator. When that conqueror occupied Vienna, he would have an increasingly bitter experience of the misery which spread in Napoleon's wake.

• •

As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down

to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

• •

The immense step from the Second Symphony to the Third is primarily an act of the imagination. The composer did not base his new power on any new scheme; he kept the form of the salon symphony* which, as it stood, could have been quite incongruous to his every thought, and began furiously to expand and transform. The exposition is a mighty projection of 155 bars, music of concentrated force, wide in dynamic and emotional range, conceived apparently in one great sketch, where the pencil could hardly keep pace with the outpouring thoughts. There are no periodic tunes here, but fragments of massive chords, and sinuous rhythms, subtly articulated but inextricable, meaningless as such except in their context. Every bar bears the heroic stamp. There is no melody in the conventional sense, but in its own sense the music is melody unbroken, in long ebb and flow, vital in every part. Even before the development is reached the composer has taken us through mountains and valleys, shown us the range, the universality of his subject. The development is still more incredible, as it extends the classical idea of a brief thematic interplay into a section of 250 bars. It discloses a vaster scheme, in which the foregoing elements are newly revealed, in their turn generating others. The recapitulation (beginning with the famous passage where the horns mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, but they were not used as symphony finales, nor were funeral marches used in symphonies.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.

The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is strength finely controlled, unyielding and undisputed. In the Trio, the

horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

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* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.

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THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

JOSEPH de PASQUALE, Soloist

November 13, 1961 — The Albert N. Jorgensen Auditorium

PROGRAM

I

NATIONAL ANTHEM

Elegy in Memory of Serge Koussevitzky, Op. 44 ..... *Hanson*

II

Symphony No. 3 ..... *Haieff*

I. Allegro
II. Andante
III. Andante; allegro

INTERMISSION

(A warning bell will sound three minutes before the end of intermission.)

III

"Harold in Italy": Symphony with Viola Solo, Op. 16..... *Berlioz*

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of the Pilgrims singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

Baldwin Piano — RCA Victor Records

Program Notes

ELEGY TO THE MEMORY OF MY FRIEND, SERGE KOUSSEVITZKY, *Op.* 44

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra, and it was performed by this Orchestra January 20–21, 1956. It was conducted by Charles Munch at a memorial concert in the Berkshire Festival, on August 13, 1961. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

THE Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo (*teneramente con simplicità*) to a pianissimo ending.

SYMPHONY NO. 3

By ALEXEI HAIEFF

Born in Blagoveschensk, Siberia, August 25, 1914

Alexei Haieff composed his Third Symphony by commission of the New Haven Symphony Orchestra. It was first performed in New Haven on April 11, 1961, Frank Brieff conducting.

THE following description of his symphony was provided by Mr. Haieff for the New Haven program book:

"My Third Symphony is in three movements. The first, allegro, could be compared to an overture consisting of different episodes, contrasting each other. The opening figure is used also in the last movement. The episodes for bassoons soli, and solos, in what one may call the development section of the movement, are an amusing workout of counterpoint with its possibilities of inversion and augmentation.

"The second movement I would subtitle *Narcissus,* for the second half of it is an exact mirror reflection of the first half: what was above is below, up, down, etc., all the way to the end.

"The last movement begins with an introduction built on some progressions of the preceding one. The following allegro is an elaboration based on the figure of the opening of the first movement. The spirit is scherzando until the second, contrasting theme, which also serves as a turning point for the ending of the symphony.

"The symphony was composed in New York and Rome, and finished again in New York March 6th, 1961. The second movement was composed first."

• •

Alexei Haieff, a native of Siberia, was taken to Manchuria at the age

of six, and lived there studying music until his seventeenth year, when he migrated to the United States. In New York, where he now still lives, he studied with Constantin Shvedoff, continuing with a scholarship for three years at the Juilliard Graduate School with Rubin Goldmark and Frederick Jacobi. He also studied with Nadia Boulanger, first in Cambridge (Massachusetts) and later in France (1938–39). He has received and benefited by several fellowships and awards, including the Lili Boulanger Memorial Fund Award in 1942, a grant from the American Academy of Arts and Letters in 1947, a Guggenheim Fellowship in 1946, and the American *Prix de Rome* in 1948.

"HAROLD IN ITALY," Symphony in four movements with Viola Solo, *Op.* 16

By Hector Berlioz

Born at La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

"Harold en Italie, Symphonie en IV *parties avec un alto principal, Op. 16,"* was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola.

"The player," says the score, "must stand forward, near the public and apart from the orchestra." The direction is more psychological than acoustical. The voice of the viola has a special apartness, a mirror-like relation more quickly perceived by the hearer than described. The "melancholy" orchestral introduction begins with a sinuous theme in the basses which is treated with fugal imitation and generates what is to be the prevalent viola theme. The orchestra is suddenly silent, and the viola, softly accompanied, sings the plaintive song which is to be its special property, and will recur in each movement. The theme is swelled into a full orchestral statement, with the viola in octaves. The main allegro which follows is brilliant and orchestral, but the viola insinuates its voice, sometimes over light chords, sometimes as a lone voice echoing the orchestra. At last the tempo is doubled.

The "procession of the Pilgrims" which takes the place of a symphonic slow movement is a long crescendo to a climax, followed by a long diminuendo, as if the voices of the singers were heard approaching, passing and disappearing in the distance, the beginning of what was destined to be a favorite device. The song, first heard in the strings, echoed by a characteristic horn note, is varied in repetition. The soloist first adds his own theme, and then provides a weaving figure of accompaniment. At last he plays a series of arpeggios in the peculiar metallic timbre made by using the bow close to the bridge (*sul ponticello*). Under this a gentle religious chant continues, with a bass derived from the march theme. The suggestion of a tolling bell is produced by high harp and wind harmonics.

The "Serenade," an approximation of a scherzo, opens with a lively dance-like theme by the oboe and piccolo, in obvious suggestion of the *pifferi,* a species of rustic oboes Berlioz had described as inseparable from the "volcanic rocks and black pine forests" of the Abruzzi. In a middle section the English horn brings back the viola theme in altered form, and the soloist takes it up in augmentation. The music of the rustic peasants, the *"pifferari,"* returns, and the soloist repeats his theme over its rhythm.

The last movement is orgiastic, not because brigands were essential to Berlioz' Symphony, but because he wanted a rousing finale in the flamboyant style, with full brass. He binds the movement into his whole concept by making the orchestra pause for reminiscences of what has gone before, adroitly led in by the solo viola. The first interruption is a part of the introduction, with its fugato bass. Presently the pilgrim's chant is played by the soloist, with quasi-recitative passages. The principal development is extensive and without soloist. It dies away into a suspensive silence, and two violas and a cello, off stage, intone a distant echo of the march theme. The close is orchestral.

JOSEPH de PASQUALE

Principal Viola,
Boston Symphony Orchestra

To Joseph de Pasquale fell the distinction, in 1947, of becoming principal viola of the Boston Symphony Orchestra, under Serge Koussevitzky, as the youngest to hold such a post with any of our major orchestras. He was then twenty-seven. Koussevitzky soon paid him the compliment of presenting him in the important solo in Berlioz' "Harold in Italy," both in Boston and in Detroit, Ann Arbor, and Chicago on the orchestra's Western tour.

After the war he joined the American Broadcasting Company Orchestra, made various solo appearances in concerts and broadcasts, and won his appointment as head of the Boston Symphony's violas.

Two years afterward another extremely important event was added to his career. During the Berkshire Festival of 1949 he was married to a niece of Mrs. Koussevitzky – the former Princess Maria de Beauharnais de Leuchtenberg, a descendant of the first marriage of Napoleon's Empress Josephine. The wedding took place at the Jesuit novitiate, Shadowbrook, in Lenox, and the reception in the beautiful formal garden at Tanglewood. There are now two small daughters.

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HANSON — Elegy in Memory of Serge Koussevitzky, Op. 44

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I. Par les rues et par les chemins (Through the Highways and Byways)

II. Les Parfums de la nuit (The Fragrance of the Night)

III. Le Matin d'un jour de fête (Holiday Morning)

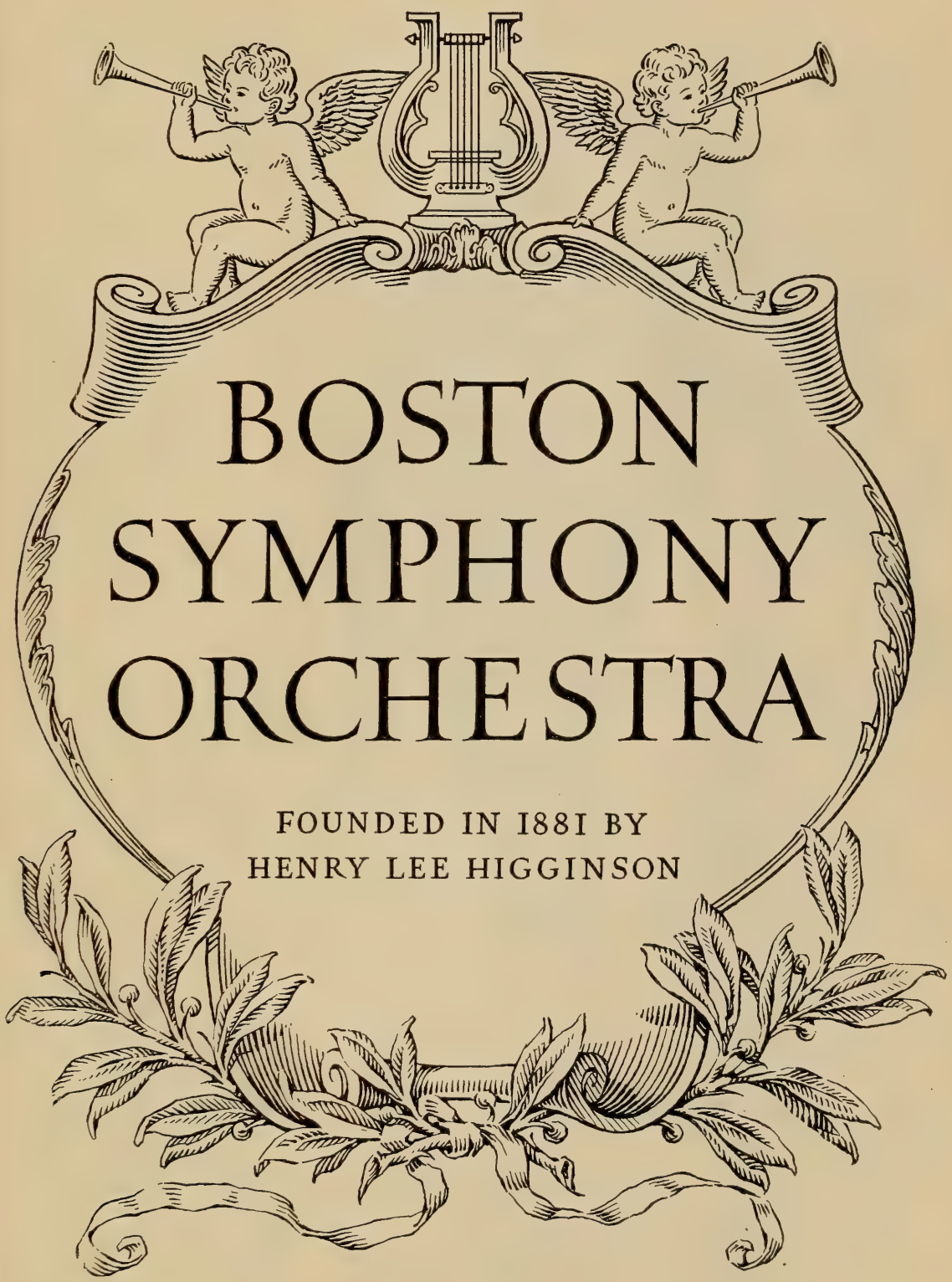
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BRAHMS — *Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

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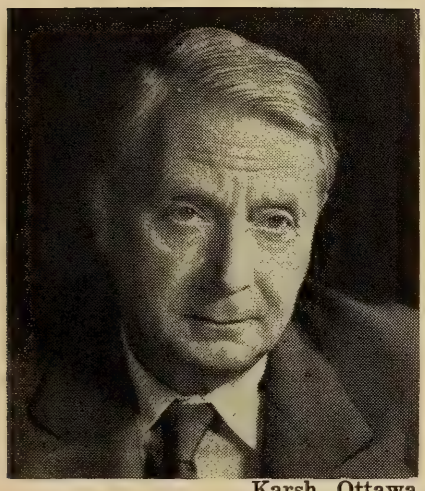
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ON STAGE

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Conducting



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Charles Munch, who retires as the Orchestra's Music Director at the conclusion of the 1961-62 season, has brought many honors to the Boston Symphony Orchestra during his thirteen year tenure. Five New York Music Critics Circle Awards have been given to compositions which he introduced to New York. The Orchestra has received two American International Music Fund Awards; Doctor Munch was awarded the National Academy of Recording Arts and Sciences Award for his recording with the Orchestra of Debussy's *Images*. During his tenure the Orchestra has received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

For the Orchestra's 75th anniversary season Charles Munch and the Orchestra commissioned works from Barber, Bernstein, Copland, Dutilleux, von Einem, Hanson, Ibert, Martinu, Milhaud, Petrassi, Schuman, Sessions, and Villa-Lobos. In Charles Munch's first ten years, the Orchestra gave forty-eight United States premières, thirty-two world premières and performed works by thirty-one American composers.

In addition to extensive concert series in this country, Charles Munch has taken the Orchestra on three foreign tours: to Europe in 1952, a second European tour in 1956 when the Orchestra was the first western orchestra to perform in the Soviet Union, and an eight-week tour of the Far East in Japan, Taiwan, The Philippines, Australia, and New Zealand in 1960.

His book *I Am a Conductor* was published in Paris in 1954 and in translation in New York, 1955 (Oxford University Press); London, 1956; Zurich, 1957; Moscow, 1960.

A busy orchestra since its first season of 1881-1882 when 83,359 persons attended twenty concerts and twenty public rehearsals, the Boston Symphony Orchestra now has a fifty-week season in which 221 concerts are given. This is the longest concert season of any privately supported orchestra in the world.

The Orchestra presents five different series in Boston's Symphony Hall during the 31-week winter season plus five series in other cities and approximately twenty tour concerts, then the Boston Pops and the free open-air Esplanade Concerts with Arthur Fiedler, followed by the Orchestra's eight week Berkshire Festival and Berkshire Music Center at Tanglewood in Lenox, Massachusetts.

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(Eighty-first Season, 1961 - 1962)

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EIGHTY-FIRST SEASON, 1961-62

BOSTON SYMPHONY ORCHESTRA

Charles Munch, Music Director

THURSDAY, NOVEMBER 16, 1961 AT 8:30 P.M., AT CONSTITUTION HALL

PROGRAM

HANSON . . . . Elegy in Memory of Serge Koussevitsky, Op. 44

DEBUSSY . . . . . *Iberia ("Images", No. 2)

Par les rues et par les chemins (Through the Highways and Byways)

Les Parfums de la nuit (The Fragrance of the Night)

Le Matin d'un jour de fête (Holiday Morning)

INTERMISSION

BRAHMS . . . . . *Symphony No. 1 in C minor, Op. 68

Un poco sostenuto; allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio; allegro non troppo, ma con brio

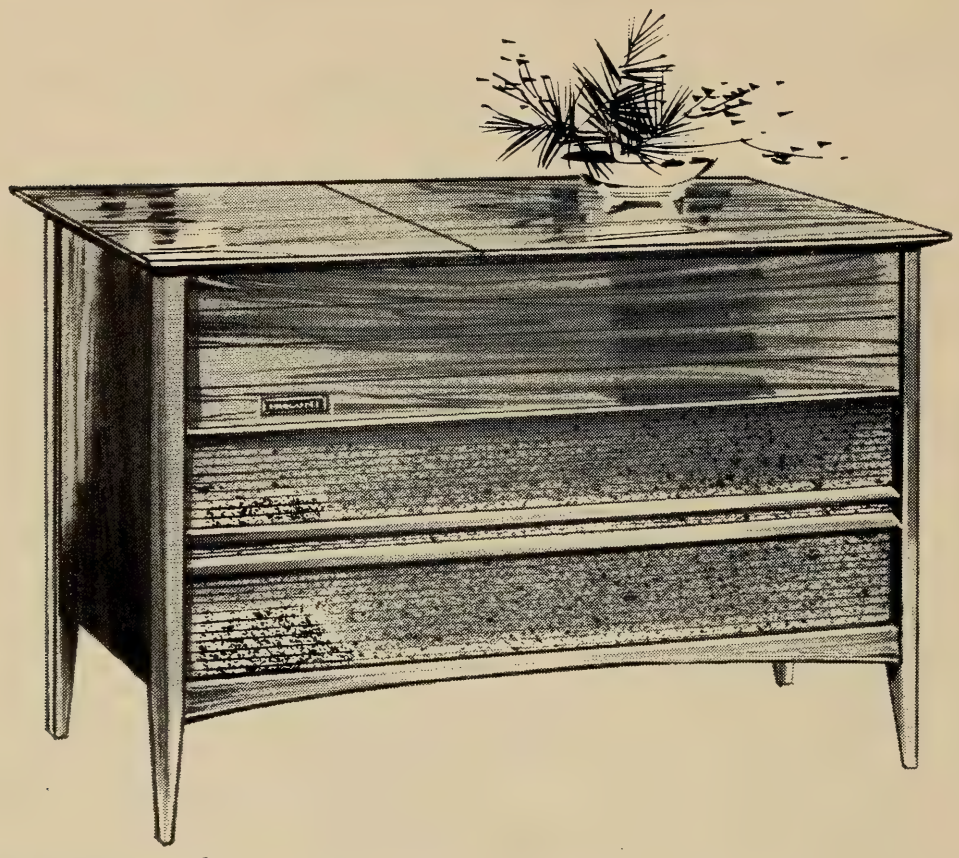
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PROGRAM NOTES

by John N. Burk

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ELEGY TO THE MEMORY OF MY FRIEND, SERGE KOUSSEVITZKY, Op. 44

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra, and it was performed by this Orchestra January 20-21, 1956. It was conducted by Charles Munch at a memorial concert in the Berkshire Festival, on August 13, 1961. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

The Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo *(teneramente con simplicità)* to a pianissimo ending.

Howard Hanson

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.



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NATIONAL SYMPHONY ORCHESTRA

Howard Mitchell, Music Director

31st Season, 1961-62

Tuesday and Wednesday Evenings—8:30 P.M. Constitution Hall

November 28 and 29	Philippe Entremont, Pianist
December 5 and 6	Philadelphia Orchestra (Ormandy)
December 12 and 13	Artur Rubinstein, Pianist
January 2 and 3	Aram Khachaturian, Guest Conductor
January 9 and 10	Pierre Monteux, Guest Conductor
January 23 and 24	Byron Janis, Pianist
January 30 and 31	Isaac Stern, Violinist
February 6 and 7	Rudolf Serkin, Pianist
February 20 and 21	Philadelphia Orchestra, (Ormandy)
February 27 and 28	Emil Gilels, Pianist
March 13 and 14	"Romeo and Juliet", Gramm, McCollum, Chookasian
March 20 and 21	Hans Richter-Haaser, Pianist
March 27 and 28	Birgit Nilsson, Soprano
April 5	Boston Symphony (Munch)
April 10 and 11	National Symphony Orchestra

National Symphony Box Office—1108 G St., N. W. NA 8-7332

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this Orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this Orchestra, the composer conducting. The Fourth Symphony was introduced by this Orchestra December 3, 1943. The Fifth Symphony (Sinfonia Sacra) was performed in Philadelphia, February 18, 1955.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a suite from *The Merry Mount.* This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera Company in New York in 1932. Choral works include *The Lament of Beowulf* (1925); *Heroic Elegy* (1927); Songs from *Drum Taps,* after Walt Whitman (1935), and a transcription for chorus and orchestra of Palestrina's *Pope Marcellus Mass* (1937). The *Serenade* for Flute, Harp, and Strings was performed by this Orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this Orchestra, December 31, 1948.

"IBÉRIA," "IMAGES," FOR ORCHESTRA, NO. 2 — Claude Debussy

Born at St. Germain (Seine-et-Oise), France, August 22, 1862 — *Died at Paris, March 25, 1918*

Debussy completed the "*Rondes de Printemps*" in 1909, "*Ibéria*" in 1910, and "*Gigues*" in 1912. The three "*Images*" as published bore numbers in reverse order.

"*Ibéria*" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on



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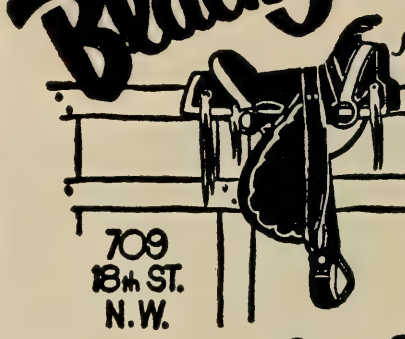
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Debussy wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of "*Images*" (a conveniently noncommittal title) for two pianos, to be called I. "*Gigues Tristes,*" II. "*Ibéria,*" *III.* "*Valses* (?)" Before long the project had become an orchestral one, and the questioned "*Valses*" had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of "*Pelléas.*" Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for '*Ibéria*'; shall I toss a coin—or seek a fourth?" To Durand, July 17, 1907; "Don't hold it against me that I am behind; I am working like a laborer—and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that "*Ibéria*" will be ready as soon as the "*Rondes de Printemps,*" the third of the "*Images,*" is "right and as I wish it." By Christmas of 1908, the first full draft of "*Ibéria*" was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: "*The Devil in the Belfry.*"

The movements are as follows:

I. "*Par les rues et par les chemins*" ("In the streets and byways"). *Assez animé* (*dans un rhythme alerte mais précis*).

II. "*Les parfums de la nuit*" ("The fragrance of the night"). *Lent et rêveur.*

III. "*Le matin d'un jour de fête*" ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with "*Ibéria*" in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of "*Ibéria.*"

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana*—the generic theme of the work—which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagi-

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nation is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ." *

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

SYMPHONY IN C MINOR, NO. 1, Op. 68 — Johannes Brahms

Born in Hamburg, May 7, 1833
Died in Vienna, April 3, 1897

It is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him in an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony, he well knew that when he came forth with one he would be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and

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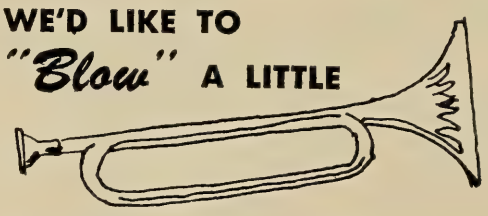
by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for growth in character, artistic vision, craft. These fourteen years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857-1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training and immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicates that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it and compose the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew

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that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven—its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

Brahms first yielded the manuscript of his Symphony to Otto Dessoff in Carlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Carlsruhe very likely felt honored by the distinction conferred upon them—and were in equal degree puzzled by the Symphony itself.

Brahms himself conducted the Symphony in Mannheim a few days later, and shortly afterwards in Munich, Vienna, Leipzig and Breslau. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. In Leipzig a group of resident adherents and such loyal visitors from elsewhere as Frau Schumann, Joachim, and Stockhausen gave weight to the occasion, established at a general rehearsal, and sealed by a post-concert banquet. In Vienna the work got, on the whole, good notices. In Munich considerable hostility was to be expected, for Munich had become a Wagnerian redoubt. Kalbeck hazards that the applause was "an ex-

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pression of relief" when it had at last ended. The Smyphony reached England where it was heard in Cambridge on March 8, under Joachim; London on April 16.

Brahms had by then won public esteem, having proved his choral ability with *A German Requiem,* and had enjoyed marked success with smaller works. A full-sized symphony was regarded as a real test. Many found a stumbling block in the First Symphony, and these included some of Brahms' friends, who spoke of disunity in it, and disharmony. Even Florence May, his adoring ex-pupil and biographer, wrote of "shrill, clashing dissonances" in the introduction. Levi, the conductor who had been his loyal promoter as conductor at Carlsruhe, found the middle movements out of keeping with the more weighty and solidly scored first and last. Only Hans von Bülow among the current conductors was an unqualified enthusiast. Time has long since dissolved lingering doubts and vindicated the initial judgment of the Symphony's creator. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmisians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8, 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying" Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31.

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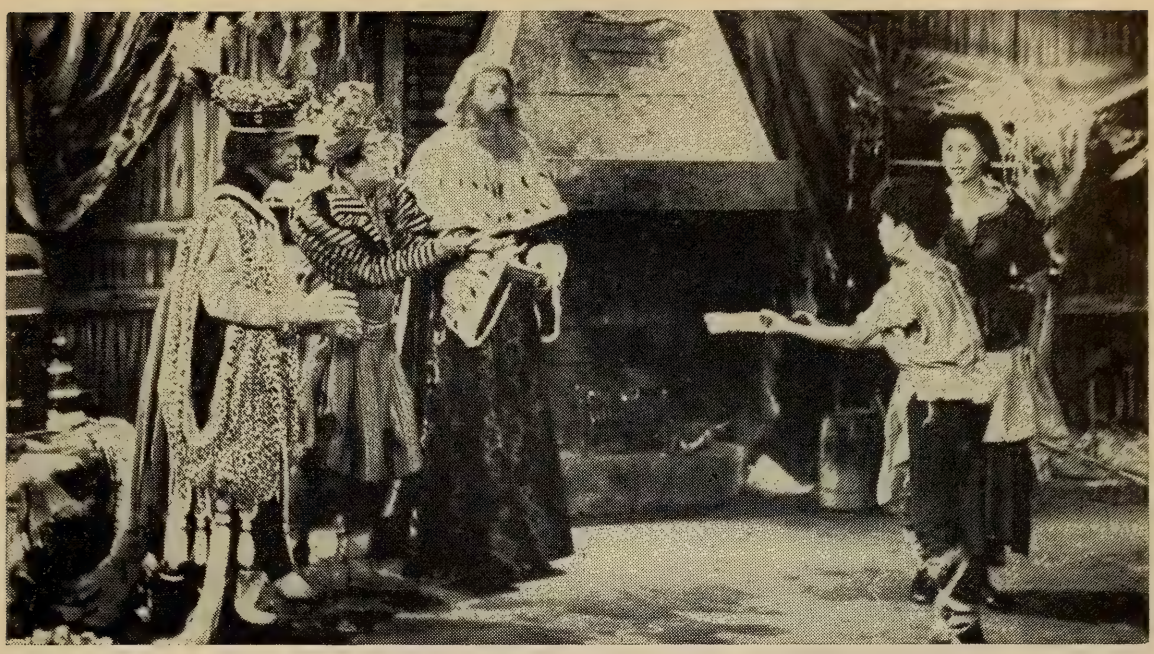
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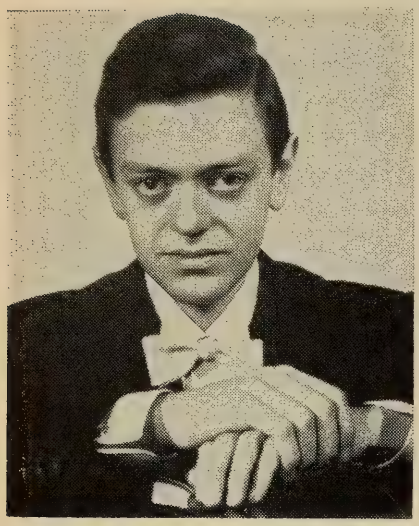
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MOUSSORGSKY — Prelude to Khovanshchina

RACHMANINOFF — Piano Concerto No. 2, in C minor, Op. 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

INTERMISSION

SHOSTAKOVITCH — Symphony No. 5, Op. 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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PROGRAM

BACH . . . *Suite No. 2, in B minor, for Flute and Strings*

Overture
Rondo
Bourrees I and II
Polonaise and Double
Badinerie

Flute Solo: **DORIOT ANTHONY DWYER**

STRAVINSKY . . . . . *Symphony in Three Movements*

I. Allegro
II. Andante
III. Con moto

INTERMISSION

A warning bell will be sounded three minutes before the end of intermission.

DEBUSSY . . . . *"Prelude a l'Apres-midi d'un Faune"* (*Eclogue by* Stephane Mallarme)

MOUSSORGSKY . *"Pictures at an Exhibition,"* (*Piano Pieces, Arranged for Orchestra by* Maurice Ravel)

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world of grace and eloquence has been preserved for us."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer.

Doriot Anthony Dwyer was born in Streator, Illinois. She studied at the Eastman School of Music with Joseph Mariano and elsewhere with William Kincaid and Ernest Liegl. She was a member of the National Symphony in Washington, D. C., the Los Angeles Philharmonic, and the Hollywood Bowl Orchestra before joining the Boston Symphony Orchestra as principal flute in 1952.

SYMPHONY IN THREE MOVEMENTS

By Igor Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 17, 1882.

It is hardly to be expected that Stravinsky at any time of his life would turn to the symphonic style in its truly classical sense. The *Symphony in Three Movements* has few road signs of symphonic tradition. In the general construction there are approximations of sonata form, "development", if Stravinsky's personal way of manipulation can be so-called, and recapitulation. The "slow movement" has something similar to the song form of middle section and return. The finale has a series of sections that might be called variations, a brief fugato in Stravinskyan counterpoint, and a close suggesting a coda.

Ingolf Dahl, Stravinsky's close friend who was entrusted by him to provide an analysis for the first performance in New York, (January 24, 1946) calls this symphony "the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no development of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer."

Mr. Stravinsky, asked on the occasion of the New York first performance which he was to conduct to make some remark about his new symphony, wrote as one who is pressed for an explanation and is willing to oblige but who has actually nothing helpful to say: "This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

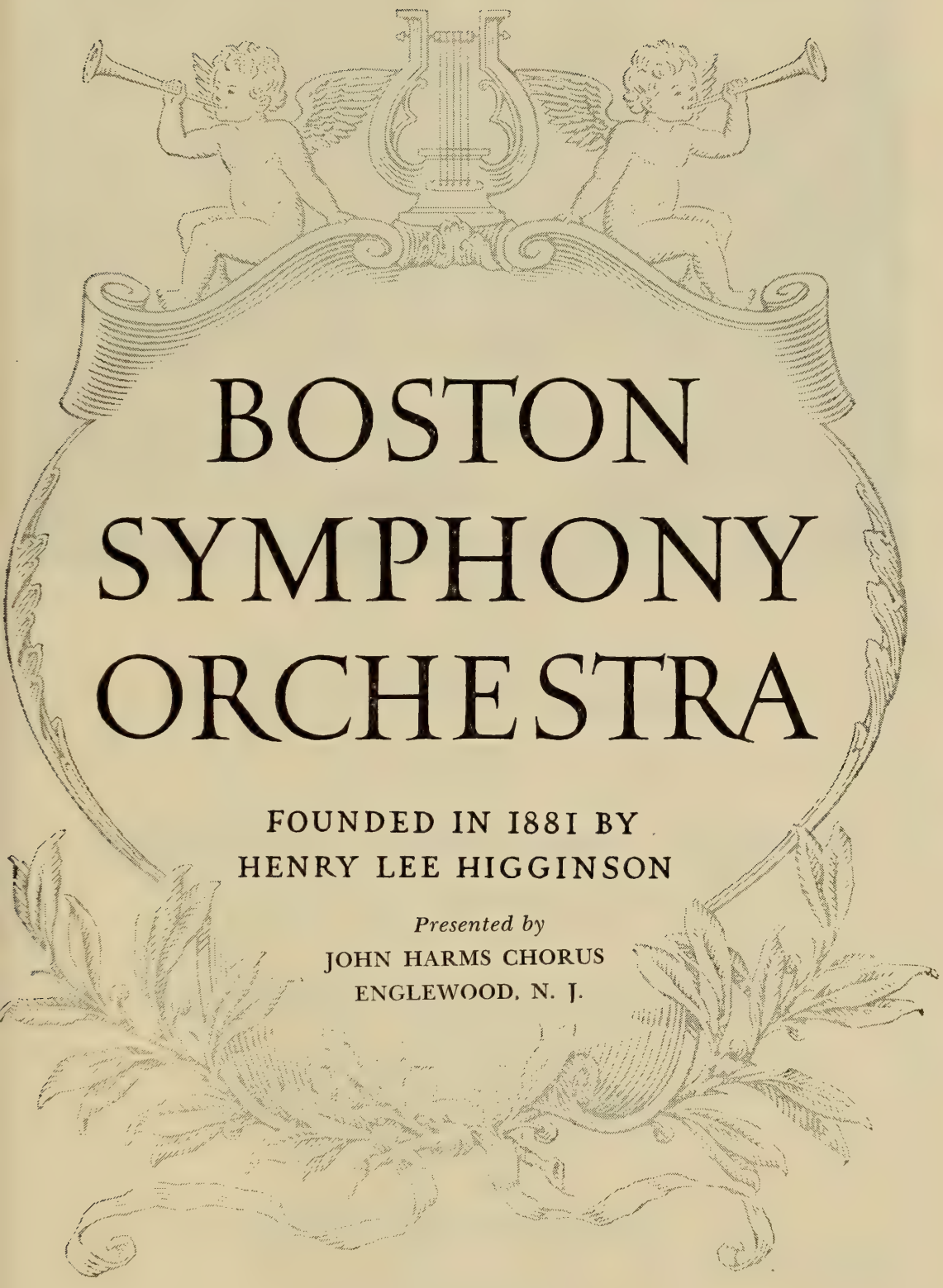
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(*After the Eclogue of* Stéphane Mallarmé)

By Claude Debussy

Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918.

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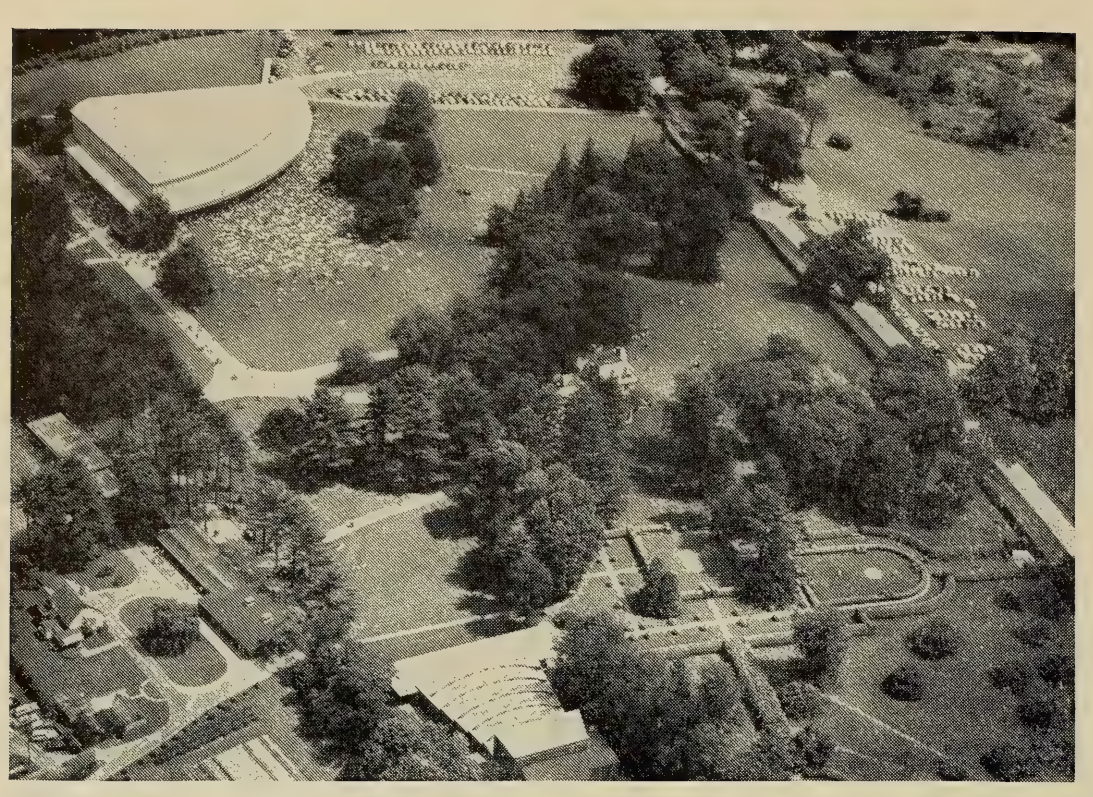


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with historical and descriptive notes by

JOHN N. BURK

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Henri Girard
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Ortiz Walton

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Phillip Kaplan

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John Holmes

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Manuel Valerio
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Program

THURSDAY EVENING, DECEMBER 14, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BRAHMS ..... *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

INTERMISSION

MARTIN ..... Etudes for String Orchestra

Overture
Etude I — for the sequence of features
Etude II — for pizzicato
Etude III — for expression and "sostenuto"
Etude IV — for fugal play, or "each person or thing in its place"

FALLA ..... Suite from the Ballet "El Sombrero de Tres Picos"

Introduction and Dances — The Neighbors —
Dance of the Miller — Final Dance

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ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He has conducted the symphony orchestras of South America and the United States in several seasons. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Dr. Munch, and again conducted December 30–January 7, 1956.

The *Orchestre de la Suisse Romande* still commands most of his time.

SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the Boston Symphony Orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24,

1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

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ETUDES FOR STRING ORCHESTRA

By FRANK MARTIN

Born in Geneva, September 15, 1890

The Etudes for String Orchestra (*Etudes pour orchestre à cordes*) was composed in 1957, and performed by the Kammerorchester of Basel and its Conductor, Paul Sacher, to whom the work is dedicated. The *Etudes* had their first performance in the United States under the direction of William Steinberg, by the Pittsburgh Symphony Orchestra on December 18, 1959.

ETUDES for solo instruments, at first intended to enable the player to practice on a particular dexterity, have in many cases, notably in Chopin's superb works, raised the level of the pieces from studio utility to full concert acceptability. The initial function of a study of course disappears when a group is involved. In this case varying treatment of the string groups lends character to each étude.

When the *Etudes for String Orchestra* was first performed at Basel, Willi Reich, the distinguished German critic, described the piece in *Melos:*

"According to Martin's own statement, the *Etudes* are set up in a manner which gives not only the orchestra but the composer as well an opportunity to learn something new in each one. In this sense, the first Etude serves as a development with flowing transitions from one section of the strings to another; the second utilizes all the possibilities of pizzicato; the third, written for violas and celli, is the lyrical section of this four-movement cycle; the fourth fulfills its place as the Finale with a strong fugal section leading into an ornamental choral. With such finished and artistic construction, these pieces are far from being mere studies. In the excellent performance at Basel, the organic symphonic construction was fully evident. The audience was so enthusiastic that the second Etude was applauded for an immediate da capo. After its highly successful première in Basel, this solid and effective work is bound to find its way into the regular orchestral repertoire."

• •

"There are people who make no particular impression on us until some accident throws us much in their company, and who then reveal unsuspected qualities of mind and heart. Frank Martin is perhaps a composer of this sort. He is neither dull nor conventional; but his lively intelligence and fancy are controlled by a kind of musical good breeding, a gentleness and sobriety of style, by which our attention is not instantly arrested. In this respect he is the precise opposite of his fellow-citizen, Ernest Bloch, a composer who beats his breast and cries aloud to high heaven. Out of the tragic sufferings of his race Bloch has indeed written some splendid works of impassioned protest, glowing with all the gold and purple and scarlet of the epoch; but, like other

prophets, he finds it hard to moderate his voice, and, when he does so, we are sometimes dismayed by the poverty of the actual thought. Compared with Bloch or Bartók or Stravinsky, Frank Martin speaks in low tones. His flavour may seem mild, his colours subdued; yet on closer acquaintance his absolute integrity and his curiously poetic intelligence establish a powerful hold on our affections.

"In these recent compositions one thing is especially impressive: the harmonious accord of form and content. The many influences of Martin's artistic career – the rhythmical experiments of Jaques-Dalcroze, the clear texture and sensitive declamation of Debussy, and twelve-note system of Schönberg – have been digested into a style which is altogether his own. The musical substance is rich and spontaneous, the writing ingenious and beautifully supple: Martin is now a skilled craftsman, and his technical mastery is of the kind which does not obtrude itself but rather makes channels, so to speak, for the free flow of his lyrical fancy. Martin is that rarity: a gentle, meditative composer for whom the blurred outline holds no charm."

By Desmond Shawe-Taylor
(The New Statesman and
Nation, January 17, 1953)

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MUSIC IN MASS PRODUCTION

(Quoted from a report by Broadcast Music Incorporated)

Under the heading "American Music Interest Soars; Good News in 1961," a survey published by BMI reports the tremendous increase in musical performance in this country in recent years. The figures show that "the field of music has grown 44% faster than the total economy during the last twenty years," and indicate that there is more music (good and bad of course) taking place per hour here than in any other continent.

The survey is here re-reprinted, in quotation or paraphrase.

The number of symphony orchestras, so the survey reveals, has about doubled, from about 600 in 1939 to 1,177 in 1960.

There has been a 100% increase in the number of people who play musical instruments.

Sales of musical instruments, accessories, and sheet music have increased more than 500%, reaching over $500,000,000 in 1960.

Record sales of all kinds have increased 900%, from $50,000,000 in 1939 to approximately $500,000,000 in 1960.

The striking evidence of a tremendous growth in concert music is reflected in these facts, laid out by BMI:

More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on all spectator sports.

In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week.

There are 754 opera-producing groups in the United States.

There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

According to the best indications, more than 40,000,000 persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities than in any previous year since the League has been keeping records.

The most recent estimate of the League indicates that there are 1,177 orchestras operating in the United States. They encompass a total of approximately 70,000 playing members, and an estimated 80,000 public-spirited men and women who volunteer their services on governing boards and women's committees for the purpose of finding ways and means to meet the aggregate orchestra expenditure, estimated at $25,000,000 annually.

There are: 24 major orchestras, operating on annual budgets ranging from $250,000 to more than one and a half million dollars; 20 metropolitan orchestras, operating on annual budgets ranging from a few hundred dollars to $100,000; 250 college orchestras.

Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1910.

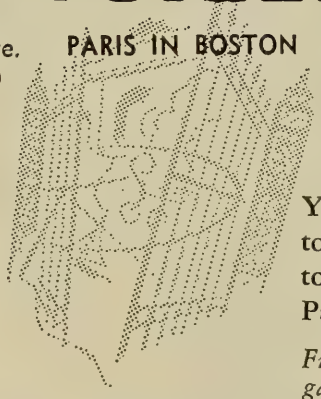
The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty per cent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen United States cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

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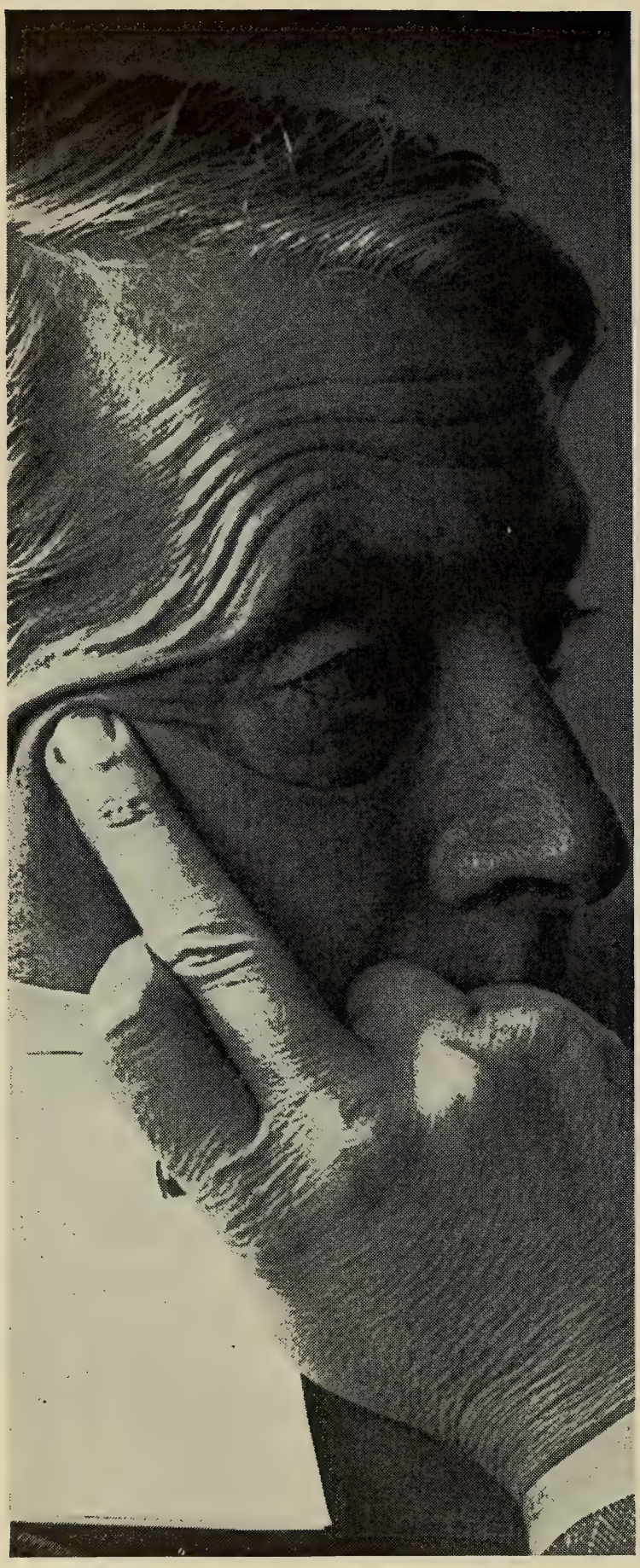
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Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60 programs of 74 American symphony orchestras revealed that 985 works of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation, perhaps the *primary musical nation, quantitatively speaking, one wonders about quality — that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count — the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.*

J. N. B.

SUITE FROM THE BALLET "THE THREE-CORNERED HAT"

By MANUEL DE FALLA

Born in Cádiz, Spain, November 23, 1876;
died in Alta Gracia, Argentina, November 14, 1946

The ballet *El Sombrero de tres Picos* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite which forms the larger part of this ballet had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921.

The present performances will add at the beginning an alternate suite, which consists of the Introduction and the dances which follow.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.

VISITING Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *El Sombrero de tres Picos.** The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *El Corregidor y la Molinera,* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *El Corregidor y la Molinera* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *Der Corregidor,* by Hugo Wolf.

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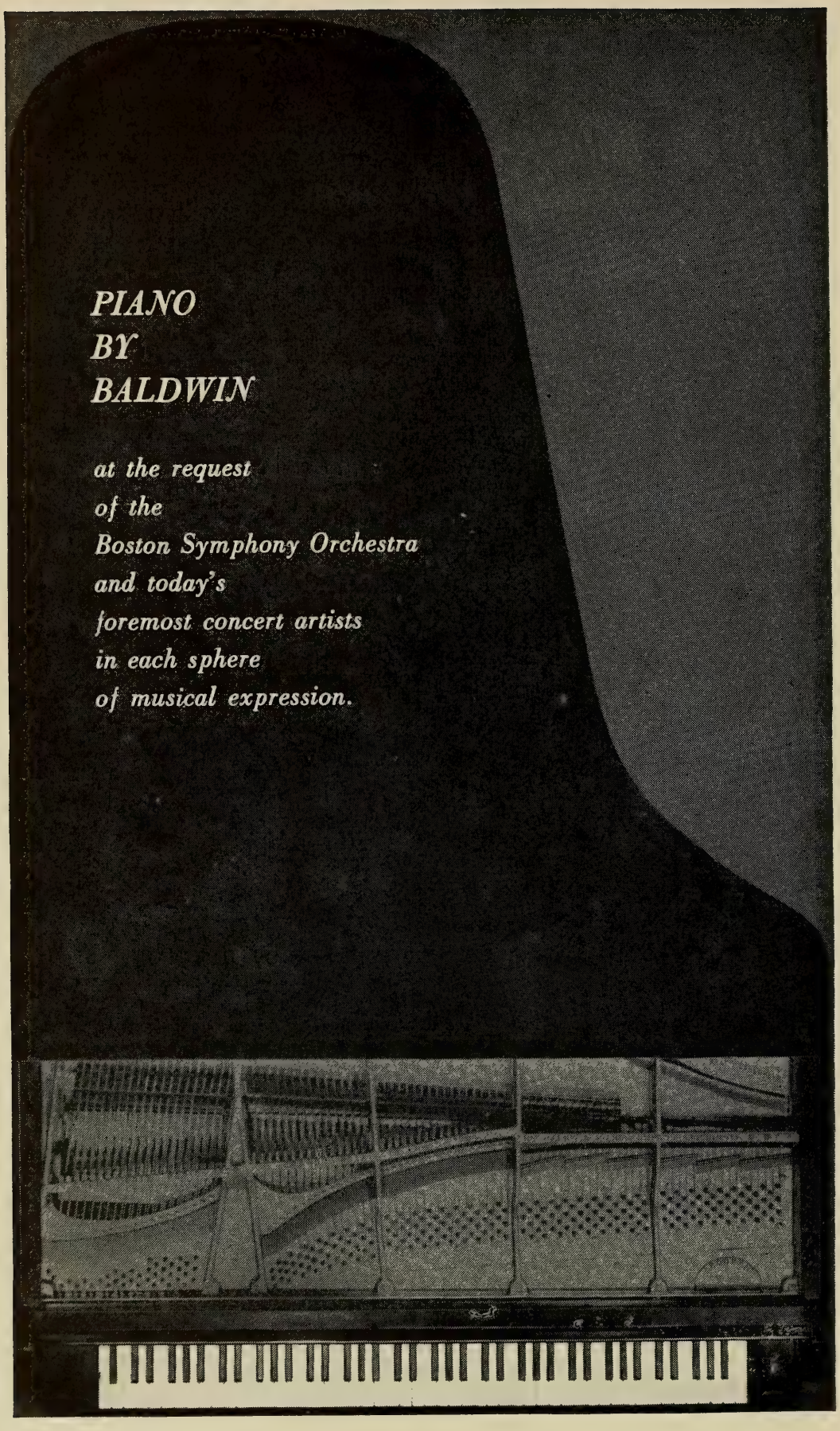
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"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice – choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who orders the miller's arrest so that the way may be cleared for a pleasant little flirtation – if nothing more serious – with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and – curtain!"

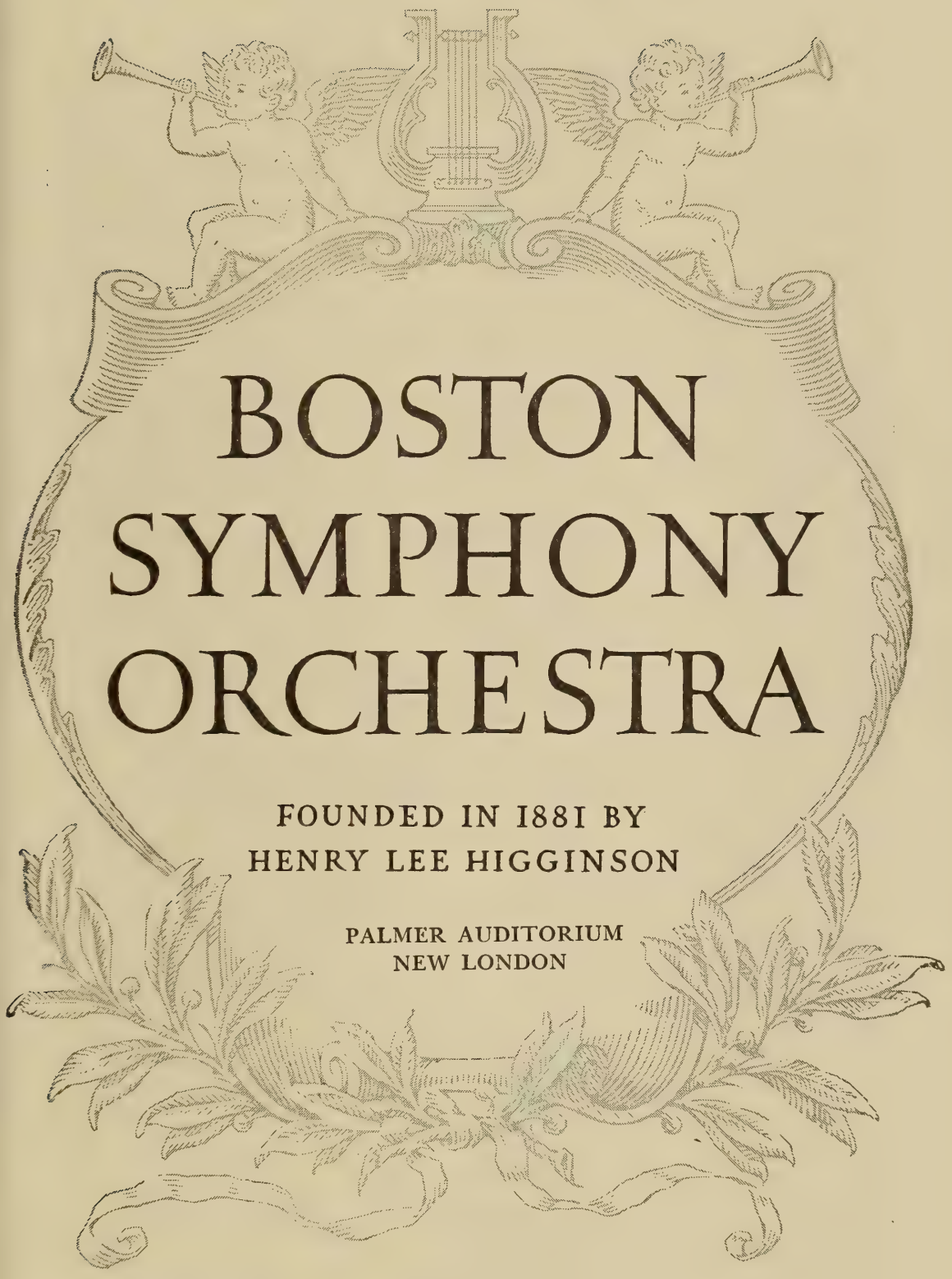
"There is a delightful Voltairian feeling about the whole ballet," writes J. B. Trend in his *Manuel de Falla and Spanish Music,* "and, considering only the music, it exhibits Falla's characteristics in the clearest possible way. There are 'the short, unsentimental snatches of melody, clear in design and precise in expression, with sinuous outlines and ingratiating movements . . . the exquisite sense of harmony, not greatly varied perhaps, but always attractive; and in this, too, clearness is one of his greatest gifts. His harmonies also are strictly tonal, although often adorned with iridescent appoggiaturas. . . . And, lastly, there is his sense of rhythm, which is perhaps the most interesting aspect of his art. It is extraordinarily restless and vivacious; a continual pulsation which never languishes. The ballet in its finally revised form might be regarded as Falla's contribution to the music of the Armistice. In that case it is the one really worthy piece of music which that historic event produced."

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with historical and descriptive notes by

JOHN N. BURK

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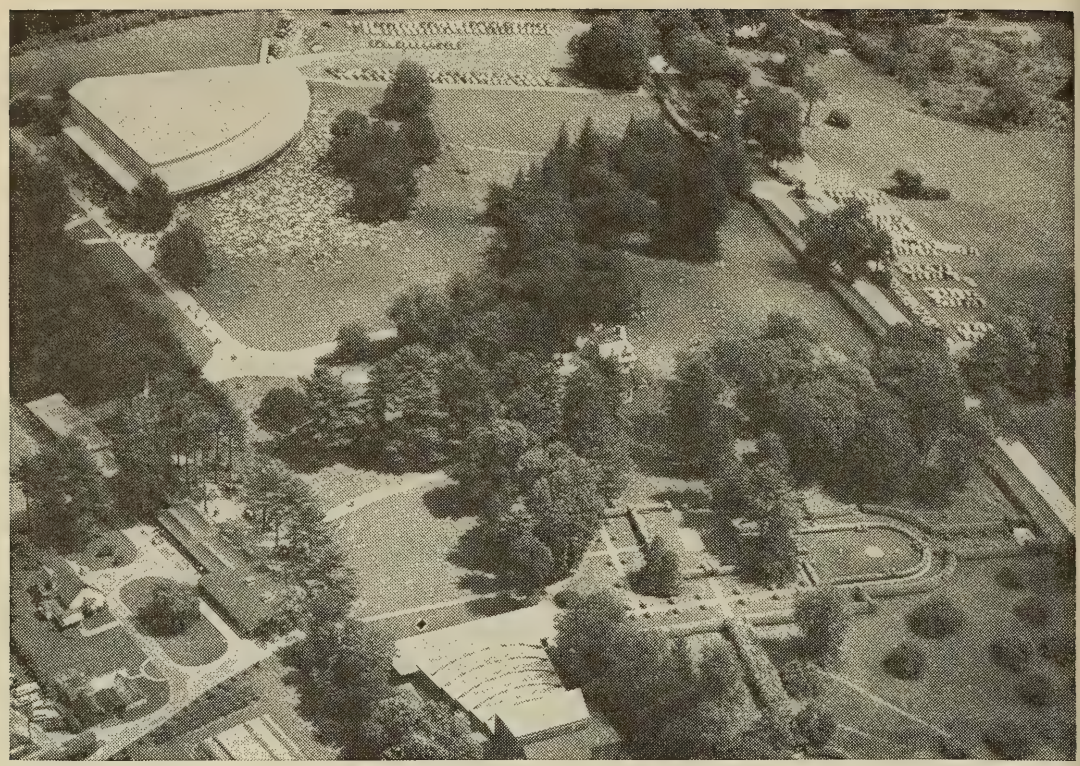
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Program

TUESDAY EVENING, JANUARY 23, *at* 8:30 *o'clock*

DEBUSSY . . . . . "Printemps," Suite symphonique

I. Très modéré
II. Modéré

PISTON . . . . . Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

INTERMISSION

BEETHOVEN . . . . . *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

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"PRINTEMPS," SUITE SYMPHONIQUE

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

Debussy's *Printemps,* composed in 1887 as a work for orchestra, piano and chorus, appeared in transcription for chorus with piano (four hands) in 1904. It was published in its final version for orchestra and piano duet (without chorus) in 1913 — the one here performed.

Printemps in this version was first played by the *Société Nationale de Musique* in Paris, April 18, 1913, when Rhené-Baton conducted. It was introduced in New York by Walter Damrosch and the New York Symphony Society, December 5 of the same year, and in Boston January 23, 1914 by the Boston Symphony Orchestra under the direction of Karl Muck, who repeated it October 26, 1917. Pierre Monteux conducted the work at these concerts March 23, 1923; Charles Munch on December 19, 1952.

The orchestration includes 2 flutes and piccolo, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, side drum, cymbals, triangle, harp, pianoforte (four hands) and strings.

DEBUSSY'S *Printemps,* composed as a Prix de Rome *Envoi,* has no connection with an earlier work for chorus with the same title, composed as a Prix de Rome competition piece in 1882, and posthumously published as *Salut, Printemps,* to distinguish it from the later work. The third *Image, Rondes de Printemps,* is again an entirely different work.

Printemps was Debussy's second *Envoi* as a Prix de Rome laureate. He went to Rome in January, 1885, but, restive about giving three years of his young life to what he considered stagnation in the Villa Medici, he returned to Paris in the spring of 1887. He wrote of the place as "a cosmopolitan hotel, a private college and a compulsory civilian barracks . . . the abominable villa." But Debussy was not as unhappy in Rome as he liked to make out. He had congenial friends there to share his enthusiasms, some of them connected with the other arts. Even the conventional musicians (of which there were also plenty in Paris) were useful as an irritant — by stimulating his antagonisms they would have sharpened his independent growth. The alert and sensitive artist was inevitably broadened by his surroundings and responsive to the treasures of beauty the Eternal City had to offer — conspicuously, the pure, churchly counterpoints of Palestrina or Lassus.

Debussy had competed for the Prix de Rome honor perhaps for no more definite reason than that it was the obvious line of endeavour pursued by many Conservatory students at the time. He had taken the prize with the Cantata *L'Enfant Prodigue* in 1884. This score showed in the student who was still learning his *métier* a developing dramatic sense and a growing skill in the handling of detail. These qualities,

weighed in the minds of the judges certain harmonic and other liberties prophetic of the future Debussy. Massenet was one of these judges, and Debussy privately admitted having curried their favor by imitation of his teacher and friend. It was an annoyance to him in his later years that from this score, redolent of *Manon* or *Hérodiade,* a single air survived as a prima donna's favorite.

At Rome Debussy attempted two choral settings of texts according to the expectations of his benefactors, but neither *Zuleïma* which became his first *Envoi* nor *Diane aux Bois* satisfied the self-searching composer. He did not readily find music to express "action" in the librettos and looked for something less binding, such as "states of soul." Botticelli's *Primavera,* which may well have excited his imagination in Florence, was his admitted inspiration for *Printemps.* In this he committed himself to no text whatever, but only wordless syllables. His increasing tendency to use voices as an element of color, blending in the orchestral palette, was frowned upon. The use of the "unorchestral" key of F-sharp major in *Printemps* brought lugubrious head-shakings from the judges, who consisted of the following musicians, worlds removed from the ways of "impressionism": Thomas, Gounod, Delibes, Reyer, Massenet, Saint-Saëns. The official report of the Secretary of the Académie des Beaux-Arts said this about *Printemps:*

"His feeling for musical color is so strong that he is apt to forget the importance of accuracy of line and form. He should beware of this vague impressionism which is one of the most dangerous enemies of artistic truth. The first movement of M. Debussy's symphonic work is a kind of prelude — an adagio. Its dreamy atmosphere and its studied effects result in confusion. The second movement is a bizarre, incoherent transformation of the first, but the rhythmical combinations make it somewhat clearer and more comprehensible. The Academy awaits and expects something better from such a gifted musician as M. Debussy."

The Academicians were to remain consistent in deploring those very qualities which were soon to be Debussy's supreme contribution to music. His next score to be submitted was *La Damoiselle élue,* about which the official report said: "It is not deficient either in poetry or charm, although it still bears the marks of that systematic tendency towards vagueness of expression and form of which the Academy has already complained." *La Damoiselle élue* was not performed until 1893, *Printemps* not until 1913. It was said that Debussy, disgusted because the Academy refused to sanction a performance of *Printemps,* would not write what was traditionally expected of him — an overture for the official exercises. He may have considered himself well rid of this uncongenial task.

Printemps lay quite unnoticed until the *Revue Musicale* published it as a supplement in 1904 in a version for six voice parts with accom-

paniment of piano duet. Durand published it in the same year, and in 1913 brought out the definitive version, without chorus. The parts for two pianists were preserved and the orchestration restored. Debussy called upon Henri Büsser who had orchestrated his *Petite Suite* in 1907.

In February 1887, as he was completing *Printemps,* Debussy wrote about it to Émile Baron, a bookseller in Paris. "The idea I had was to compose a work in a very special color which should cover a great range of feelings. It is to be called *Printemps,* not a descriptive Spring, but a human one.

"I should like to express the slow and miserable birth of beings and things in nature, their gradual blossoming and finally the joy of being born into some new life. All this is without a program, for I despise all music that has to follow some literary text that one happens upon. So you will understand how very suggestive the music will have to be — I am doubtful if I shall be able to do it as I wish."

Louis Laloy thus described *Printemps* as a result of Debussy's Roman sojourn:

"Painters, architects, and sculptors go to Rome to take lessons from masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors, but men, take counsel of a nature richer and more serious than ours, of a people that know better than we how to put a good face on life. They are rare, no doubt. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician [!]. For the others, Italy is only the land of suburban wine-taverns and romances. Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases this one and that one to take among the divers beauties with which the centuries have overloaded her. For Claude Debussy she reserves the disclosure of 'Spring,' which is the poem of foliage kissed by the sun; of fresh springs in the shadow of hills; of floating light. This Symphonic Suite in two parts for orchestra and chorus already evokes, with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs."

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SYMPHONY NO. 6

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky. Its first performance was at these concerts on November 25–26, 1955. The Symphony has been performed on tour in the United States, Europe in 1956, the Orient in 1960. It was last performed at the concerts in Boston on April 1–2, 1960.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

• •

Two summations of Walter Piston and his music are at hand. The first is quoted from the Harvard Alumni Bulletin (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which is combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Ele-

vated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), and *Counterpoint* (1947), [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "

The second summation was written by Nicolas Slonimsky (for the Civic Symphony Orchestra of Boston):

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was performed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

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ENTR'ACTE

MUSIC IN MASS PRODUCTION

(Quoted from a report by Broadcast Music Incorporated)

Under the heading "American Music Interest Soars; Good News in 1961," a survey published by BMI reports the tremendous increase in musical performance in this country in recent years. The figures show that "the field of music has grown 44% faster than the total economy during the last twenty years," and indicate that there is more music (good and bad of course) taking place per hour here than in any other continent.

The survey is here re-reprinted, in quotation or paraphrase.

The number of symphony orchestras, so the survey reveals, has about doubled, from about 600 in 1939 to 1,177 in 1960.

There has been a 100% increase in the number of people who play musical instruments.

Sales of musical instruments, accessories, and sheet music have increased more than 500%, reaching over $500,000,000 in 1960.

Record sales of all kinds have increased 900%, from $50,000,000 in 1939 to approximately $500,000,000 in 1960.

The striking evidence of a tremendous growth in concert music is reflected in these facts, laid out by BMI:

More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

Americans spend more money for the purchase of recordings of concert music and high fidelity equipment on which to play these recordings than they do on all spectator sports.

In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week.

There are 754 opera-producing groups in the United States.

There are more than 250 educational institutions in the United States offering degree courses in music and advanced-level musical training.

According to the best indications, more than 40,000,000 persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities than in any previous year since the League has been keeping records.

The most recent estimate of the League indicates that there are 1,177 orchestras operating in the United States. They encompass a total of approximately 70,000 playing members, and an estimated 80,000 public-spirited men and women who volunteer their services on governing boards and women's committees for the purpose of finding ways and means to meet the aggregate orchestra expenditure, estimated at $25,000,000 annually.

There are: 24 major orchestras, operating on annual budgets ranging from $250,000 to more than one and a half million dollars; 20 metropolitan orchestras, operating on annual budgets ranging from a few hundred dollars to $100,000; 250 college orchestras.

Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1940.

The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty per cent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen United States cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60 programs of 74 American symphony orchestras revealed that 985 works of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation,

perhaps the *primary musical nation, quantitatively speaking, one wonders about quality — that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count — the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.*

J. N. B.

CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien*, in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951); Zino Francescatti (1954); Jascha Heifetz (November 25–26, 1955); Wolfgang Schneiderhan (October 5–6, 1956); Leonid Kogan (November 18–19, 1960).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE five introductory taps on the drum become the basic pattern of the opening movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transi-

tional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

Dear Clement:

Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great — the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend
L. v. Beethoven

Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity." On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the leadership of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).

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ERICA MORINI

Erica Morini, born in Vienna of an Italian father and a Viennese mother, studied with Otakar Sevčík at the Vienna Conservatory and as a prodigy of twelve played in Leipzig under the direction of Arthur Nikisch. She had acquired a European reputation when she made her American début in 1921. After two seasons she returned to Europe for seven years. She appeared as soloist with the Boston Symphony Orchestra at the Berkshire Festival, August 4, 1946, when she played with Gregor Piatigorsky in Brahms' Double Concerto, and at the Friday and Saturday concerts on October 18–19, 1946, when she played in Tchaikovsky's Concerto. Miss Morini now makes her home in New York and has become an American citizen.

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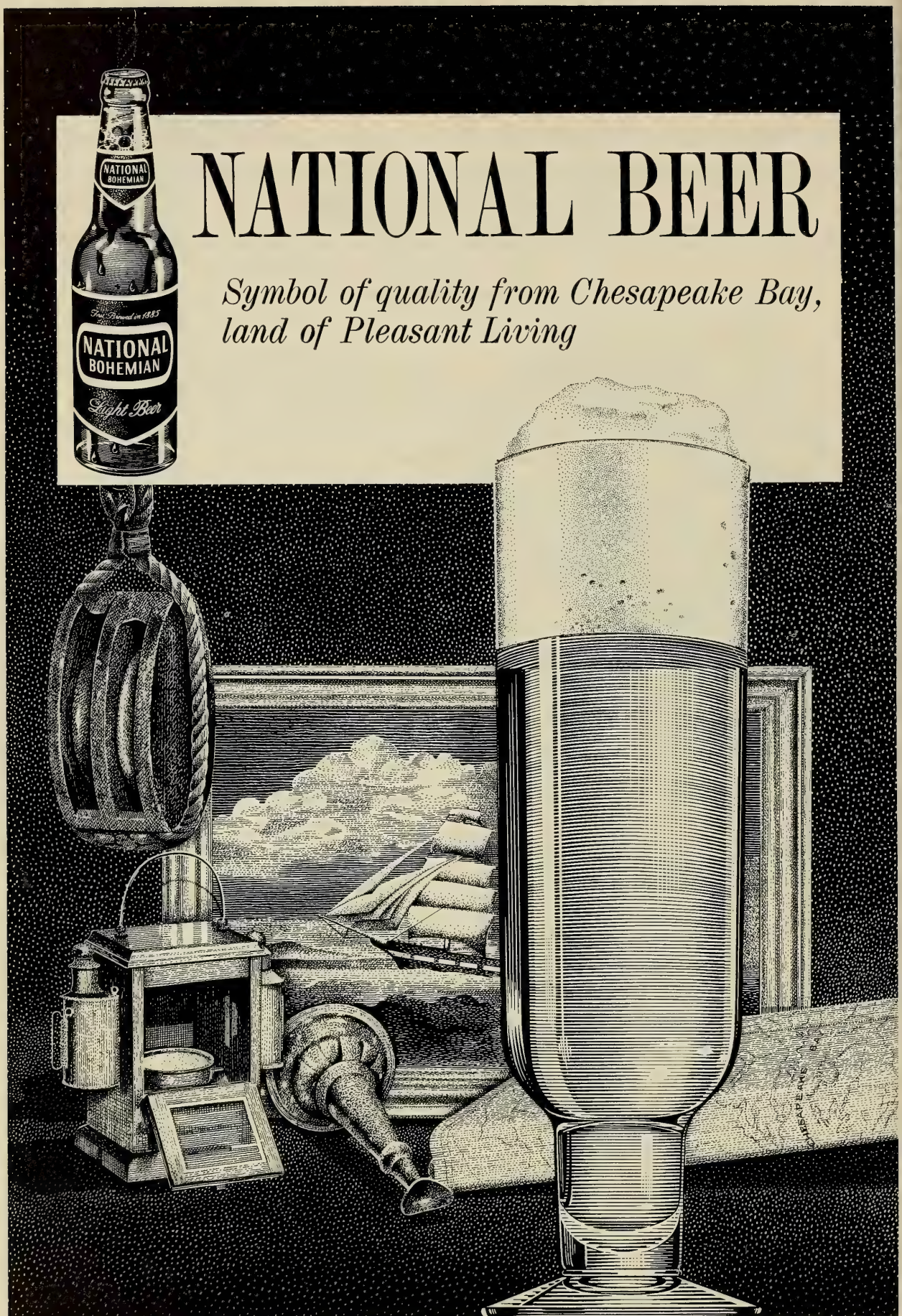
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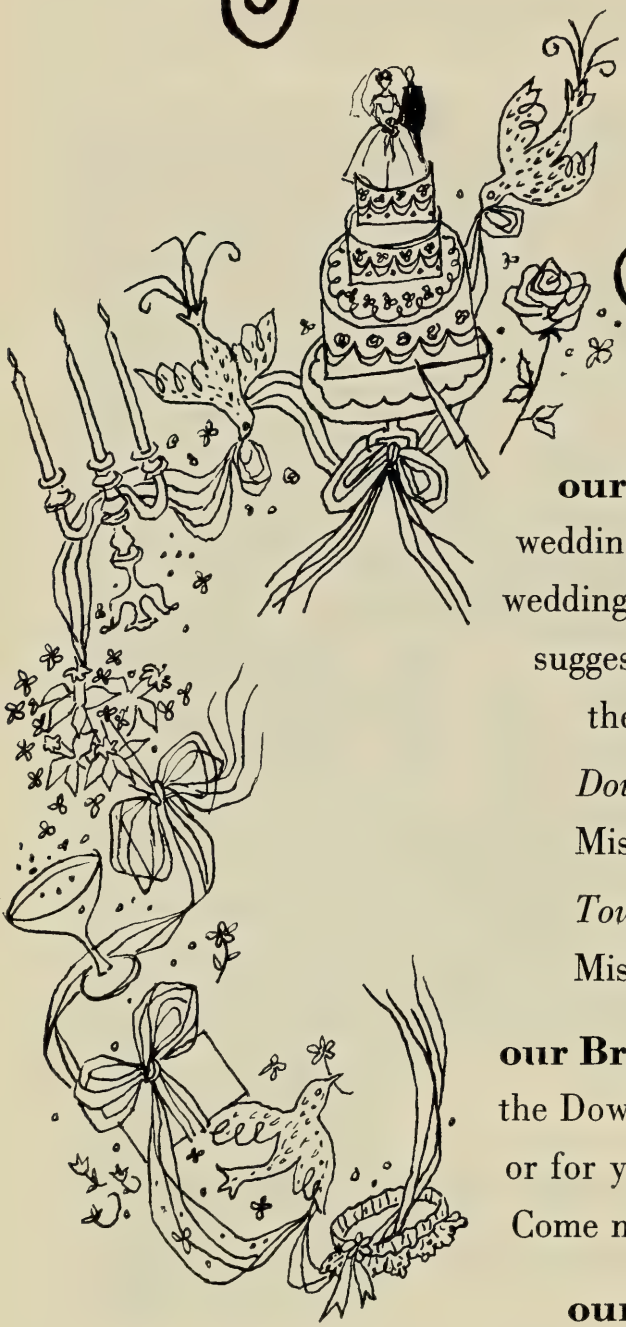
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Tchaikovsky . . . . . Symphony No. 6 in B minor, "Pathétique"

Adagio; Allegro Non Troppo

Allegro Con Grazia

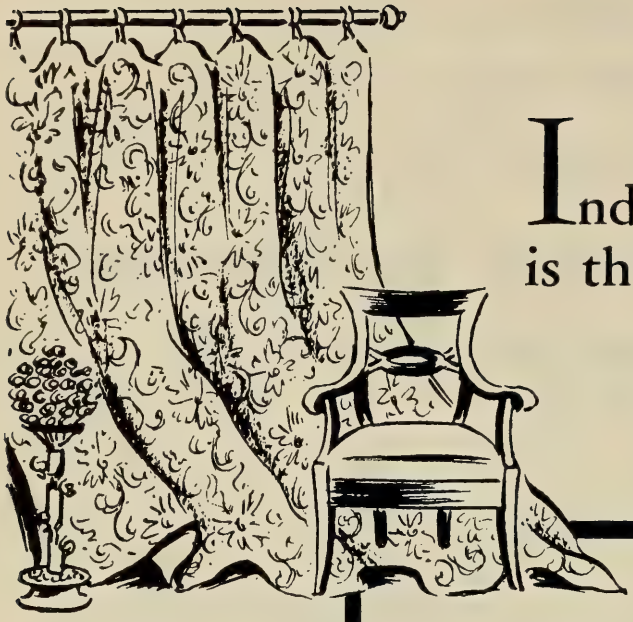
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Finale: Adagio Lamentoso

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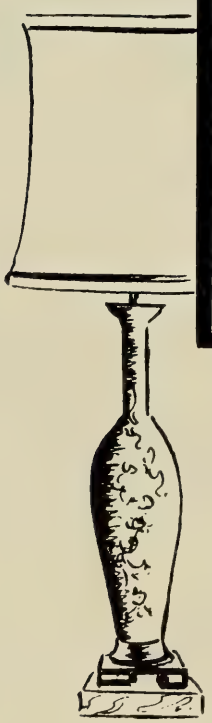
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Historical and Descriptive Notes

By JOHN N. BURK

Claude Debussy . . . . . "Printemps" Suite Symphonique

(*Born in St. Germain (Seine-et-Oise), France, August 22, 1862; died in Paris March 25, 1918*)

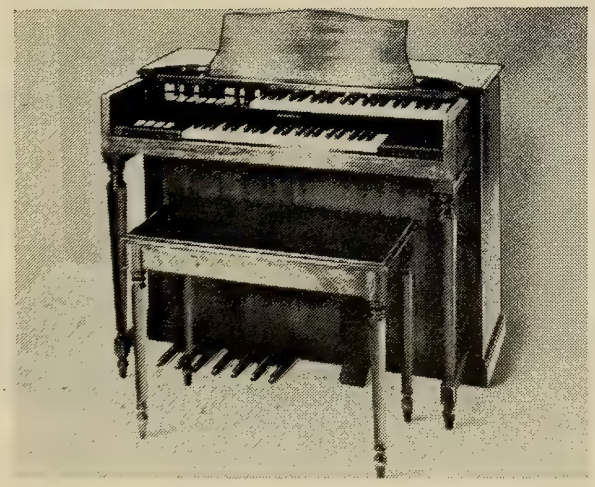
Debussy's *Printemps,* composed in 1887 as a work for orchestra, piano and chorus, appeared in transcription for chorus with piano (four hands) in 1904. It was published in its final version for orchestra and piano duet (without chorus) in 1913—the one here performed.

Printemps in this version was first played by the *Société Nationale de Musique* in Paris, April 18, 1913, when Rhené-Baton conducted.

DEBUSSY'S *Printemps,* composed as a Prix de Rome *Envoi,* has no connection with an earlier work for chorus with the same title, composed as a Prix de Rome competition piece in 1882, and posthumously published as *Salut, Printemps,* to distinguish it from the later work. The third *Image, Rondes de Printemps,* is again an entirely different work.

Printemps was Debussy's second *Envoi* as a Prix de Rome laureate. He went to Rome in January, 1885, but restive about giving three years of his young life to what he considered stagnation in the Villa Medici, he returned to Paris in the spring of 1887. He wrote of the place as "a cosmopolitan hotel, a private college and a compulsory civilian barracks . . . the abominable villa." But Debussy was not as unhappy in Rome as he liked to make out. He had congenial friends there to share his enthusiasms, some of them connected with the other arts. Even the conventional musicians (of which there were also plenty in Paris) were useful as an irritant—

The Hecht Co.



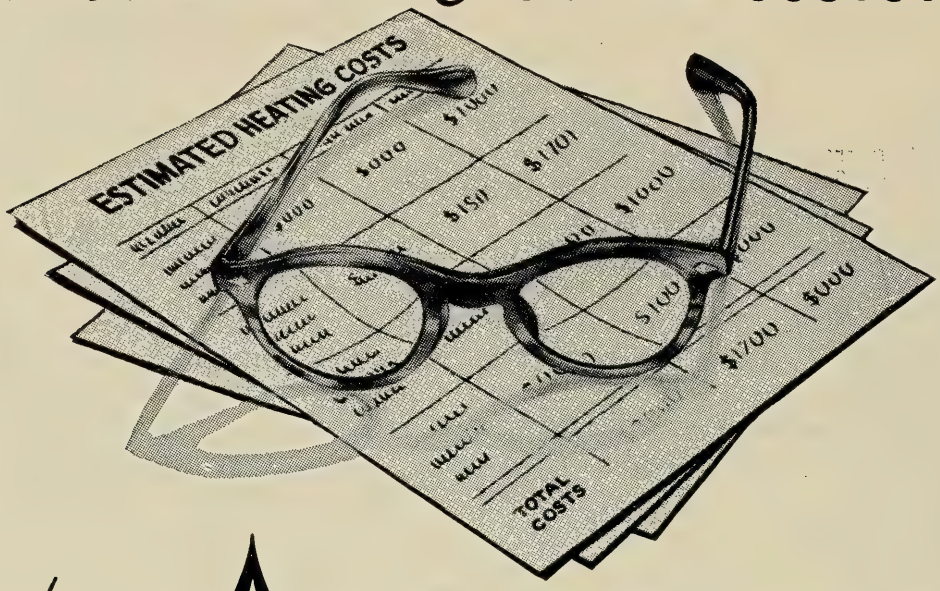
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by stimulating his antagonisms they would have sharpened his independent growth. The alert and sensitive artist was inevitably broadened by his surroundings and responsive to the treasures of beauty the Eternal City had to offer—conspicuously, the pure, churchly counterpoints of Palestrina or Lassus.

Debussy had competed for the Prix de Rome honor perhaps for no more definite reason than that it was the obvious line of endeavour pursued by many Conservatory students at the time. He had taken the prize with the Cantata *L'Enfant Prodigue* in 1884. This score showed in the student who was still learning his *métier* a developing dramatic sense and a growing skill in the handling of detail. These qualities, together with a dependence upon the lyric style of Massenet, outweighed in the minds of the judges certain harmonic and other liberties prophetic of the future Debussy. Massenet was one of these judges, and Debussy privately admitted having curried their favor by imitation of his teacher and friend. It was an annoyance to him in his later years that from this score, redolent of *Manon* or *Hérodiade,* a single air survived as a prima donna's favorite.

At Rome Debussy attempted two choral settings of texts according to the expectations of his benefactors, but neither *Zuleïma* which became his first *Envoi* nor *Diane aux Bois* satisfied the self-searching composer. He did not readily find music to express "action" in the librettos and looked for something less binding, such as "states of soul." Botticelli's *Primavera,* which may well have excited his imagination in Florence, was his admitted inspiration for *Printemps.* In this he committed himself to no text whatever, but only wordless syllables. His increasing tendency to use voices as an element of color, blending in the orchestral palette, was frowned upon. The use of the "unorchestral" key of F-sharp major in *Printemps* brought lugubrious head-shakings from the judges, who consisted of the following musicians, worlds removed from the ways of "impressionism": Thomas, Gounod, Delibes, Reyer, Massenet, Saint-Saëns. The official report of the Secretary of the Académie des Beaux-Arts said this about *Printemps:*

> His feeling for musical color is so strong that he is apt to forget the importance of accuracy of line and form. He should beware of this vague impressionism which is one of the most dangerous enemies of artistic truth. The first movement of M. Debussy's symphonic work is a kind of prelude—an adagio. Its dreamy atmosphere and its studied effects result in confusion. The second movement is a bizarre, incoherent transformation of the first, but the rhythmical combinations make it somewhat clearer and more comprehensible. The Academy awaits and expects something better from such a gifted musician as M. Debussy.

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The Academicians were to remain consistent in deploring those very qualities which were soon to be Debussy's supreme contribution to music. His next score to be submitted was *La Damoiselle élue,* about which the official report said: "It is not deficient either in poetry or charm, although it still bears the mark of that systematic tendency toward vagueness of expression and form of which the Academy has already complained." *La Damoiselle élue* was not performed until 1839, *Printemps* not until 1913. It was said that Debussy, disgusted because the Academy refused to sanction a performance of *Printemps,* would not write what was traditionally expected of him—an overture for the official exercises. He may have considered himself well rid of this uncongenial task.

Printemps lay quite unnoticed until the Revue Musicale published it as a supplement in 1904 in a version for six voice parts with accompaniment of piano duet. Durand published it in the same year, and in 1913 brought out the definitive version, without chorus. The parts for two pianists were preserved and the orchestration restored. Debussy called upon Henri Büsser who had orchestrated his *Petite Suite* in 1907.

In February 1887, as he was completing *Printemps,* Debussy wrote about it to Émile Baron, a bookseller in Paris.

> The idea I had was to compose a work in a very special color which should cover a great range of feelings. It is to be called *Printemps,* not a descriptive Spring but a human one.
>
> I should like to express the slow and miserable birth of beings and things in nature, their gradual blossoming and finally the joy of being born into some new life. All this is without a program, for I despise all music that has to follow some literary text that one happens upon. So you will understand how very suggestive the music will have to be—I am doubtful if I shall be able to do it as I wish.

Louis Laloy thus described *Printemps* as a result of Debussy's Roman sojourn:

> Painters, architects, and sculptors go to Rome to take lessons from masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors, but men,

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take counsel of a nature richer and more serious than ours, of a people that know better than we how to put a good face on life. They are rare, no doubt. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician[!]. For the others, Italy is only the land of suburban wine-taverns and romances. Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases this one and that one to take among the divers beauties with which the centuries have overloaded her. For Claude Debussy she reserves the disclosure of "Spring," which is a poem of foliage kissed by the sun; of fresh springs in the shadow of hills; of floating light. This Symphonic Suite in two parts for orchestra and chorus already evokes, with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs.

Walter Piston . . . . . Symphony No. 6

(*Born in Rockland, Maine, January 20, 1894*)

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky. Its first performance was at these concerts on November 25-26, 1955. The Symphony has been performed on tour in the United States, Europe in 1956, the Orient in 1960.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer sent the following interesting communication:

It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.

While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitsky, Richard Burgin, and Charles Munch, for the many superb performances of my music.

Two summations of Walter Piston and his music are at hand. The first is quoted from the Harvard Alumni Bulletin (he graduated from Harvard in 1924):

Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical

perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which is combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), and *Counterpoint* (1947), [and *Orchestration* (1955)], departing from the dogma of older texts. "He has summed up the tendencies of the past twenty years and given them broad and masterful expression," a critic has written. "His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists."

The second was written by Nicolas Slonimsky (for the Civic Symphony Orchestra of Boston):

In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such



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means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery.

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was performed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

Peter Ilyitch Tchaikovsky . . Symphony No. 6 in B minor, "Pathétique"

(*Born at Votkinsk in the government of Viatka, Russia, May 7,* 1840; *died at St. Petersburg, November* 6, 1893)

Completed in 1893, Tchaikovsky's Sixth Symphony was his first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.



The instrumentation consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all—let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy—the stressing of the minor mood, the sinking chromatic melodies, the poignant

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dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the Symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the Symphony—a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

* * *

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears—as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere"—that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the Symphony, "I certainly regard it as quite the best—and especially the most sincere—of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme

and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, Adagio, in rising sequence accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an Allegro non troppo as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an Andante episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending pizzicato

* As the strong figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

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by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

* * *

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the Symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his Symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would out-live us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an Allegro con grazia in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the Symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which

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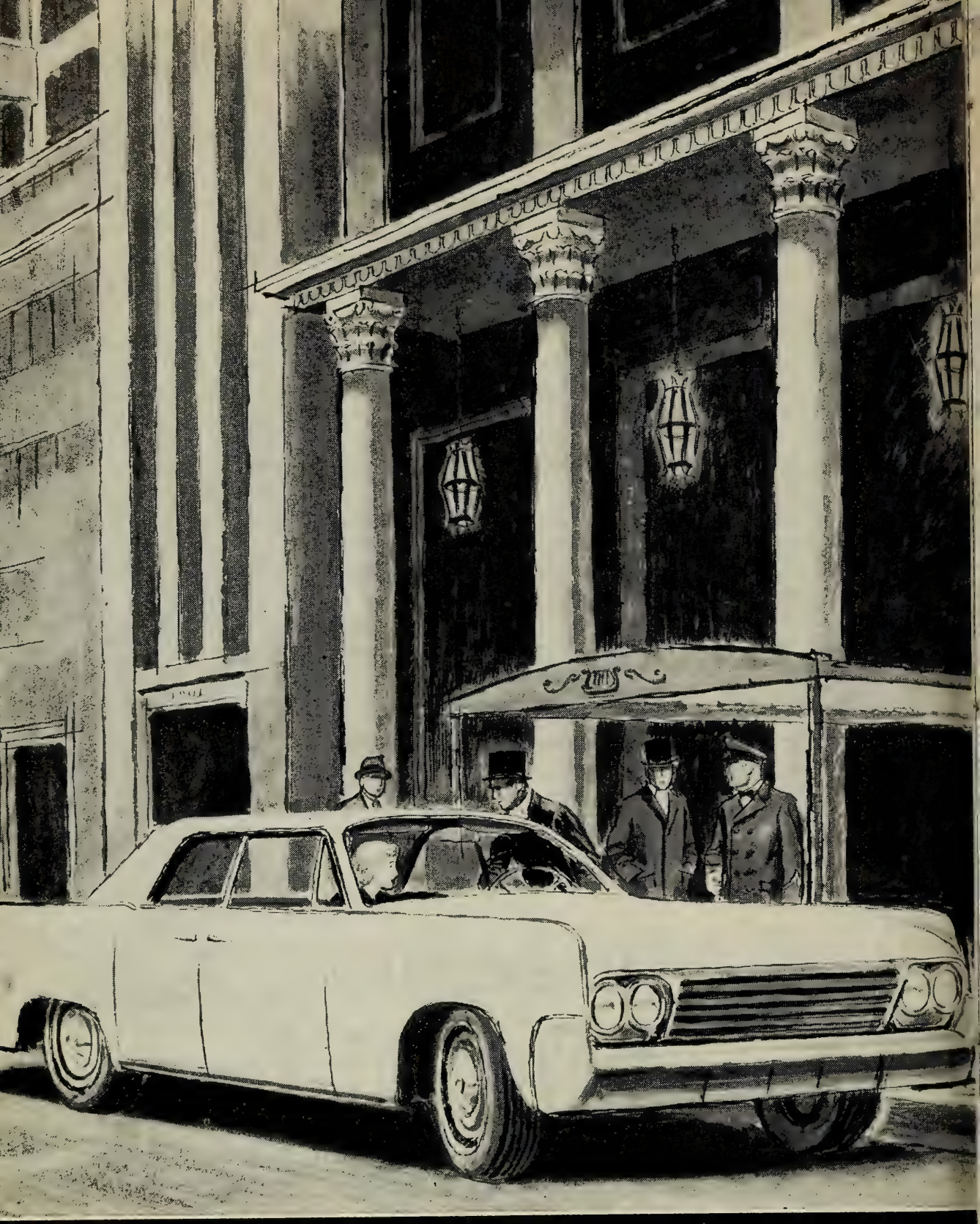
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PROGRAM

HANDEL . . . *Suite for Orchestra, from "The Water Music"*
***(Arranged by* Sir Hamilton Harty)**

I. Allegro
II. Air
III. Bourree
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

MARTINU . *"Fantaisies Symphoniques" (Symphony No. 6)*

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

A warning bell will be sounded three minutes before the end of intermission.

DVORAK . . . . **Concerto for Cello, in B Minor, Op. 104*

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

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party, even though in each case the music went well into the evening.

Since the Water Music was intended for out-of-doors uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By Bohuslav Martinu

Born in Policka, Czechoslovakia, December 8, 1890.

The score is dedicated to Charles Munch, and to the Boston Symphony Orchestra on the occasion of its 75th anniversary. It was first performed January 7-8, 1955, by this orchestra in Boston.

Bohuslav Martinu, who now resides in New York, composed this work at the request of Charles Munch. The score is in three movements, the first episodic, with frequent changes of tempo.

Mr. Martinu, in answer to an inquiry, has been kind enough to provide an explanation of his fanciful title:

"The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

"So when you ask the composer to talk about this work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate.

"To come to my '*Fantaisies*', there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life. So I had the intention to write for him a symphony which I would call 'Fantastic'; and I started my idea in a big way, putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I saw it was not a symphony but something which I mentioned before, connected with Munch's conception and conducting. I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

"I called the three movements '*Fantaisies*,' which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera *Juliet*, which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory."

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By Anton Dvorak

Born September 8, 1841, Muhlhausen (Bohemia); died May 1, 1904, Prague.

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II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

ROUSSEL *"Bacchus et Ariane," Suite No. 2, Op. 43

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SAINT-SAËNS Piano Concerto No. 2, in G minor, Op. 22

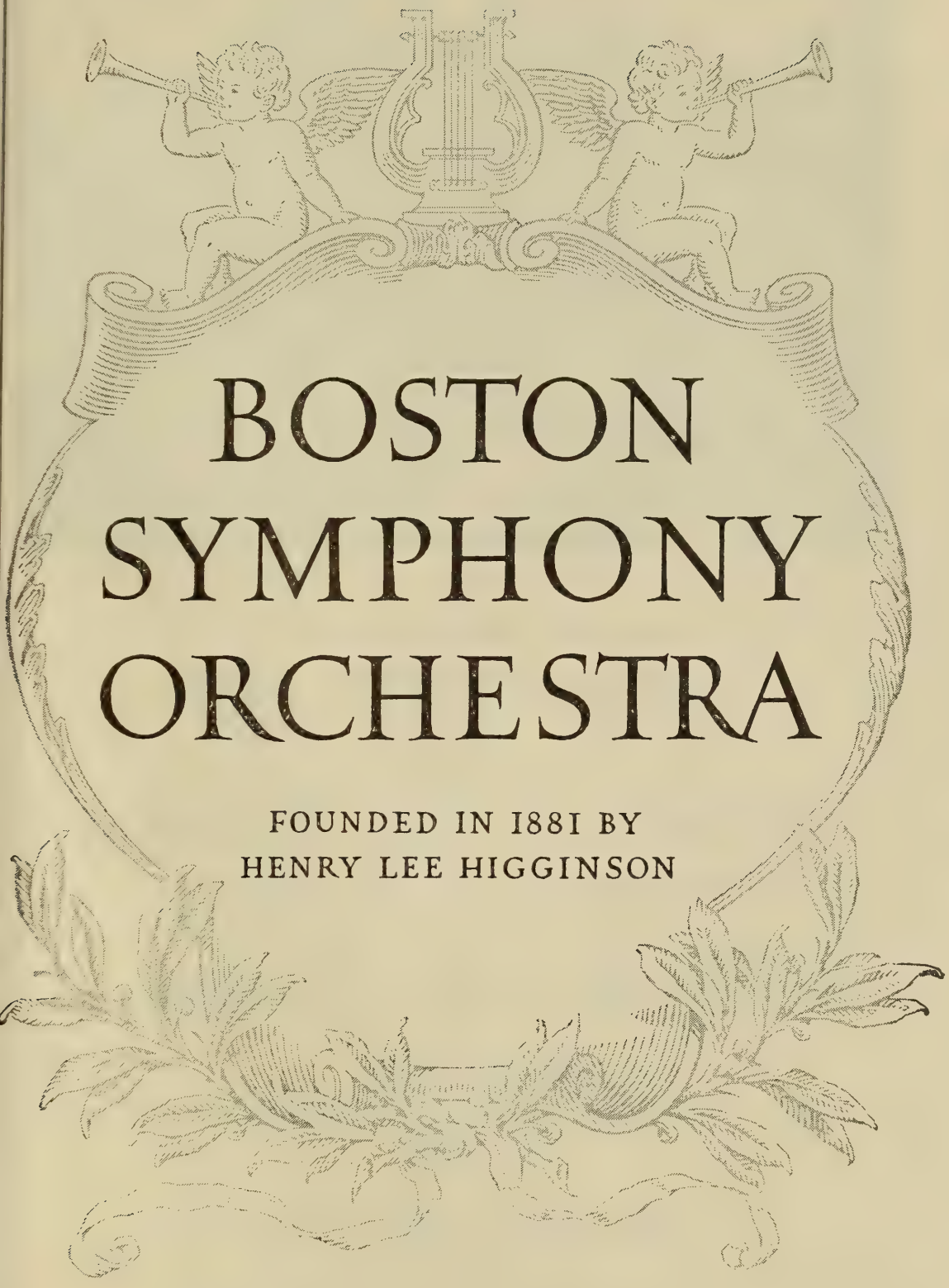
I. Andante sostenuto
II. Allegretto scherzando
III. Presto

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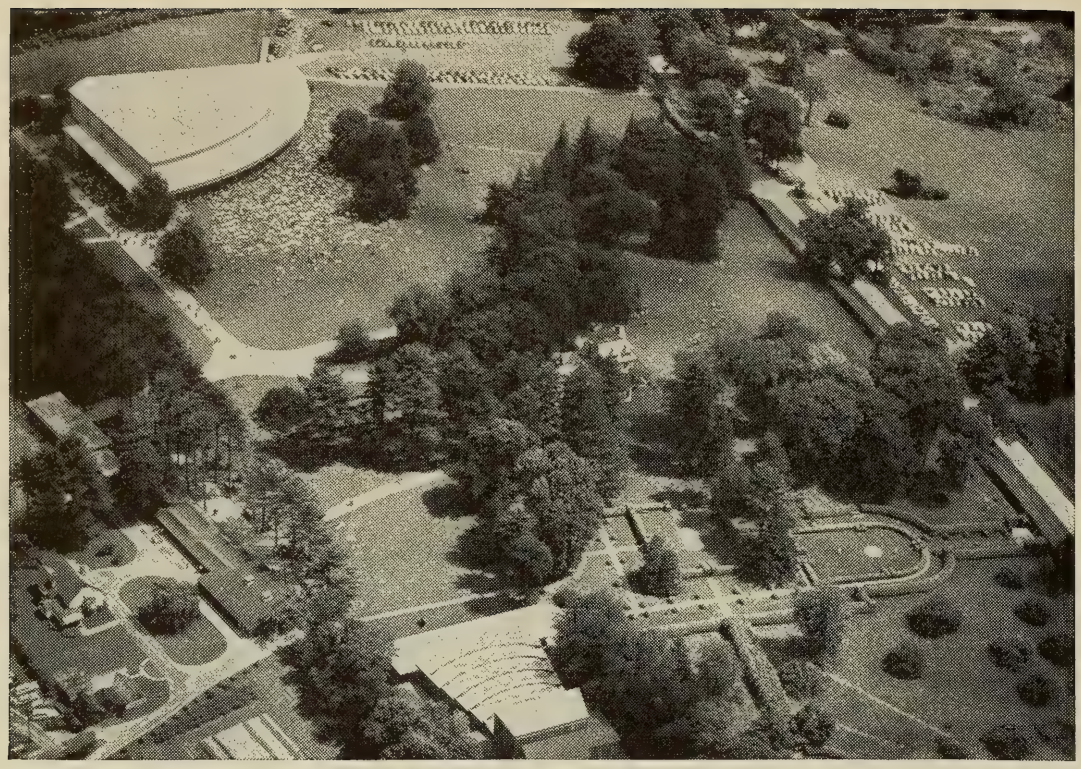
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Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Alfred Schneider
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Michel Sasson
Lloyd Stonestreet
Julius Schulman
Raymond Sird
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Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

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Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

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Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Ralph Gomberg
Jean de Vergie
John Holmes

ENGLISH HORN

Louis Speyer

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Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

BASS CLARINET

Rosario Mazzeo

BASSOONS

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Matthew Ruggiero

CONTRA BASSOON

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James Stagliano
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Harry Shapiro
Harold Meek
Paul Keaney
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Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

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RUTGERS - THE STATE UNIVERSITY

NEW BRUNSWICK, NEW JERSEY

THE GYMNASIUM SERIES

Program

THURSDAY EVENING, FEBRUARY 22, *at* 8:30 *o'clock*

HANDEL . . . . . Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

MARTINU . . . . . "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

BRAHMS . . . . . *Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; Allegro non troppo, ma con brio

**Coffee will be served after the concert in The Ledge,
courtesy of The Ledge Council**

BALDWIN PIANO ***RCA VICTOR RECORDS**

SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

A suite from the Chrysander edition was performed on a swan boat in the Public Garden, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922).

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their witcombats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."†

Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only

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* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

† Samuel Pepys, in his diary of an earlier date, tells how transportation by water was then common practice. He wrote (August 23, 1662): "So we fairly walked it to White Hall, and through my Lord's lodgings we got into White Hall garden, and so to the Bowling-greene, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his sonatas at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed of his restoration. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by

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* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays—no wonder that a child dreaded such an ogress!"

Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert*

avait été composé exprès par le fameux Handel." And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and with its limited open notes inadequate for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

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FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890;
died in Liestal, Switzerland, August 28, 1959

The score is dedicated to Charles Munch, and to the Boston Symphony Orchestra on the occasion of its 75th anniversary. It was first performed January 7–8, 1955, by this Orchestra in Boston, and repeated in this series March 16–17, 1956.

The first movement is dated on the manuscript (which otherwise is dated on the title-page as completed in 1953) "New York, April 25, 1951 — Paris, May 26, 1953." The explanation of this extensive period for the first movement is that it underwent re-writing.

The *Fantaisies* have received an award by the New York Music Critics Circle as the "best new orchestral work" presented in New York in the year 1955. (It was performed at the Boston Symphony concerts there, January 12 and 15, 1955.)

The orchestration is as follows: 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU composed this work at the request of Charles Munch. The score is in three movements, the first episodic, with frequent changes of tempo.

Mr. Martinu, in answer to an inquiry, has been kind enough to provide an explanation of his fanciful title:

"The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

"So when you ask the composer to talk about his work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate. They may be a part of the composer's private life which he does not like to speak of, or perhaps he does not know how far it is connected with the piece, because the real musical problem takes the place of many other things, which means more than the change of feelings.

"To come to my *'Fantaisies,'* there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life. So I had the intention to write for him a symphony which I would call 'Fantastic'; and I started my idea in a big way, putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I saw it was not a symphony but something which I mentioned before, connected with Munch's conception and conducting. I abandoned the title and finally I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

"I called the three movements *'Fantaisies,'* which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera *Juliet,* which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory."

It is interesting to know that Mr. Martinu first considered "Fantastic Symphony" for his title. He may well have changed it in the realization that the suggested comparison with Berlioz would be misleading. It has no close or imitative similarity to that aptly named masterpiece. It has no observable descriptive intent, no *"idée fixe."* It is indeed episodic in

form, with a whimsical use of rhythm, or color, while in these respects the fantasy is indebted to no one, but is the composer's own. The work is bound into unity by recurrence and by homogeneity of style. The writing is clear and spare, without complexity of contrapuntal texture. The recurrence is less literal than stylistic. The score is characterized by a constant and prominent melodic line, often vividly backed by rhythmic play, sometimes vigorous and startling, or by a sinuous, chromatic, "color" figure, as that given to the woodwinds at the very opening and several times returning in varied guise.

The first movement opens lento, 9/8, with sustained notes by the trumpets over the curiously rippling figure just referred to. An andante moderato, beginning with the flutes, increases to an allegro (4/4), introduced by an ascending passage for the horns. A nostalgic theme is developed at first by the strings alone; other instruments enter until the full orchestra, still in melodic vein, brings a climax. A sustained note from the oboe introduces a new section. In still another, the violin solo carries a rhapsodic melody to a percussive accompaniment. There is a return to the opening lento section, and a piano ending.

The middle movement is an allegro 6/8. It brings in another "rippling" passage. A reminiscent theme is worked together with a short and vigorous motto in the strings. The climax gives way to a middle section in 2/4, which builds to another high point, with full orchestral chords. There is a return to the first part, treated more broadly and ending pianissimo.

The finale is a lento in common time. The orchestra opens with a melodic theme (cantabile). The low strings propose another singing theme. An andante section in 3/4 is introduced. A clarinet solo leads into still another section (allegro) for the full orchestra. There is a lento close whereby the Symphony, as well as its earlier movements, ends softly.

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SYMPHONY IN C MINOR, No. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

It is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him in an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that when he came forth with one he would be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for growth in character, artistic vision, craft. These fourteen years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training and immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicates that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it and compose the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven — its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

• •

Brahms first yielded the manuscript of his Symphony to Otto Dessoff in Carlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Carlsruhe very likely felt honored by the distinction conferred upon them — and were in equal degree puzzled by the Symphony itself.

Brahms himself conducted the Symphony in Mannheim a few days later, and shortly afterwards in Munich, Vienna, Leipzig and Breslau.

There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. In Leipzig a group of resident adherents and such loyal visitors from elsewhere as Frau Schumann, Joachim, and Stockhausen gave weight to the occasion, established at a general rehearsal, and sealed by a post-concert banquet. In Vienna the work got, on the whole, good notices. In Munich considerable hostility was to be expected, for Munich had become a Wagnerian redoubt. Kalbeck hazards that the applause was "an expression of relief" when it had at last ended. The Symphony reached England where it was heard in Cambridge and London under Joachim in the following spring.

Brahms had by then won public esteem, having proved his choral ability with *A German Requiem,* and had enjoyed marked success with smaller works. A full-sized symphony was regarded as a real test. Many found a stumbling block in the First Symphony, and these included some of Brahms' friends, who spoke of disunity in it, and disharmony. Even Florence May, his adoring ex-pupil and biographer, wrote of "shrill, clashing dissonances" in the introduction. Levi, the conductor who had been his loyal promoter as conductor at Carlsruhe, found the middle movements out of keeping with the more weighty and solidly scored first and last. Only Hans von Bülow among the current conductors was an unqualified enthusiast. Time has long since dissolved lingering doubts and vindicated the initial judgment of the Symphony's creator. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8, 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying" Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony with other works of the composer in the Boston Symphony Orchestra's first year.

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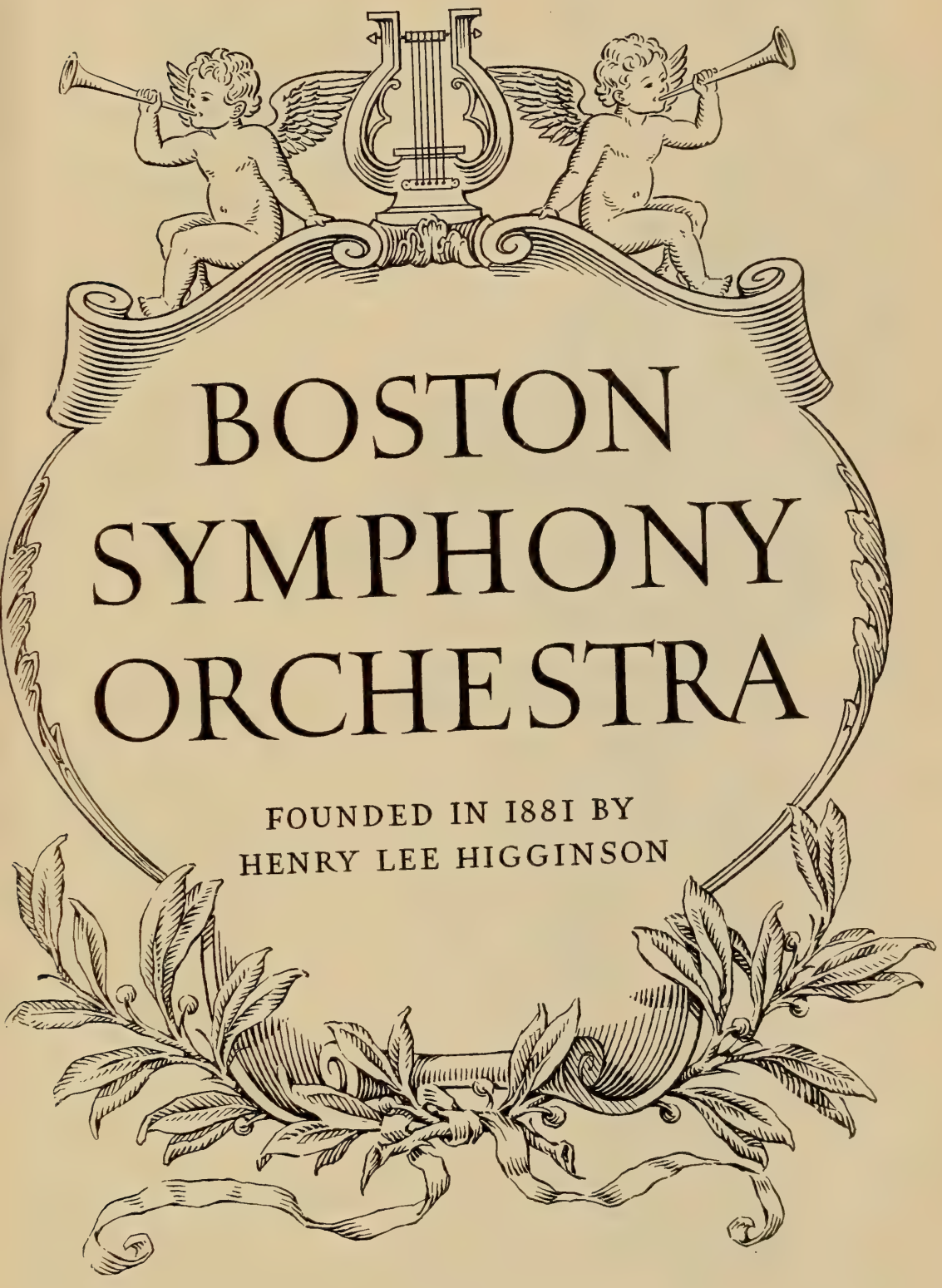
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QUARTET IN B FLAT MAJOR, OPUS 18, No. 6 — *Beethoven*

QUINTET IN F MINOR, OPUS 34 — *Brahms*

Wednesday evening, April 18, 1962, at 8:30 o'clock
McCOSH HALL 10
* Admission Free

The National Symphony Orchestra Association
Presents



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1961 - 62

Book XIX—April 5, 1962



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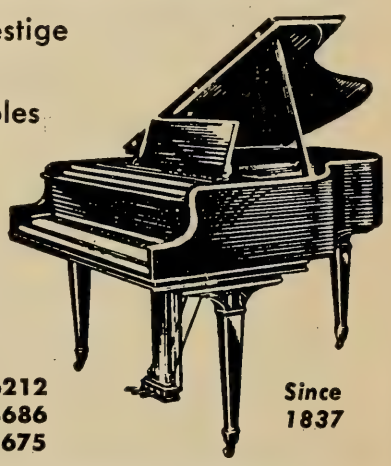
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American University, 33
Dr. and Mrs. Hurst R. Anderson, 33
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Mrs. Robert Low Bacon, 15
Vice Admiral and Mrs. Harold Davies Baker, 40
Bank of America National Trust and Savings Association, 42
Mr. and Mrs. Martin Bell, 14
Mr. Allen Brown, 32
Mr. Darwin Charles Brown, 19
Mrs. Irene Caldwell, 12
Dr. and Mrs. William G. Carr, 41
The Right Reverend Monsignor John K. Cartwright, 43
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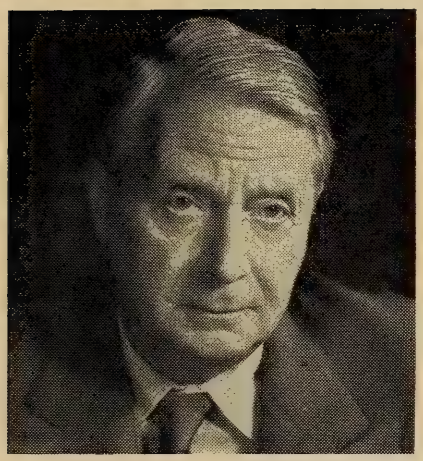
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ON STAGE

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CHARLES MUNCH conducting



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Charles Munch, who retires as the Orchestra's Music Director at the conclusion of the 1961-62 season, has brought many honors to the Boston Symphony Orchestra during his thirteen year tenure. Five New York Music Critics Circle Awards have been given to compositions which he introduced to New York. The Orchestra has received two American International Music Fund Awards; Doctor Munch was awarded the National Academy of Recording Arts and Sciences Award for his recording with the Orchestra of Debussy's *Images*. During his tenure the Orchestra has received nine Grand Prix du Disques and the Medal of the Vienna Mozartgemeinde.

For the Orchestra's 75th anniversary season Charles Munch and the Orchestra commissioned works from Barber, Bernstein, Copland, Dutilleux, von Einem, Hanson, Ibert, Martinu, Milhaud, Petrassi, Schuman, Sessions, and Villa-Lobos. In Charles Munch's first ten years, the Orchestra gave forty-eight United States premières, thirty-two world premières and performed works by thirty-one American composers.

In addition to extensive concert series in this country, Charles Munch has taken the Orchestra on three foreign tours: to Europe in 1952, a second European tour in 1956 when the Orchestra was the first western orchestra to perform in the Soviet Union, and an eight-week tour of the Far East in Japan, Taiwan, The Philippines, Australia, and New Zealand in 1960.

His book *I Am a Conductor* was published in Paris in 1954 and in translation in New York, 1955 (Oxford University Press); London, 1956; Zurich, 1957; Moscow, 1960.

A busy orchestra since its first season of 1881-1882 when 83,359 persons attended twenty concerts and twenty public rehearsals, the Boston Symphony Orchestra now has a fifty-week season in which 221 concerts are given. This is the longest concert season of any privately supported orchestra in the world.

The Orchestra presents five different series in Boston's Symphony Hall during the 31-week winter season plus five series in other cities and approximately twenty tour concerts, then the Boston Pops and the free open-air Esplanade Concerts with Arthur Fiedler, followed by the Orchestra's eight week Berkshire Festival and Berkshire Music Center at Tanglewood in Lenox, Massachusetts.

Boston Symphony Orchestra

(Eighty-first Season, 1961 - 1962)

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

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EIGHTY-FIRST SEASON, 1961-62

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

THURSDAY, APRIL 5, 1962 at 8:30 P.M., AT CONSTITUTION HALL

PROGRAM

BERLIOZ . . . . . Fantastic Symphony

I. Reveries, Passions
Largo: Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto: Allegro

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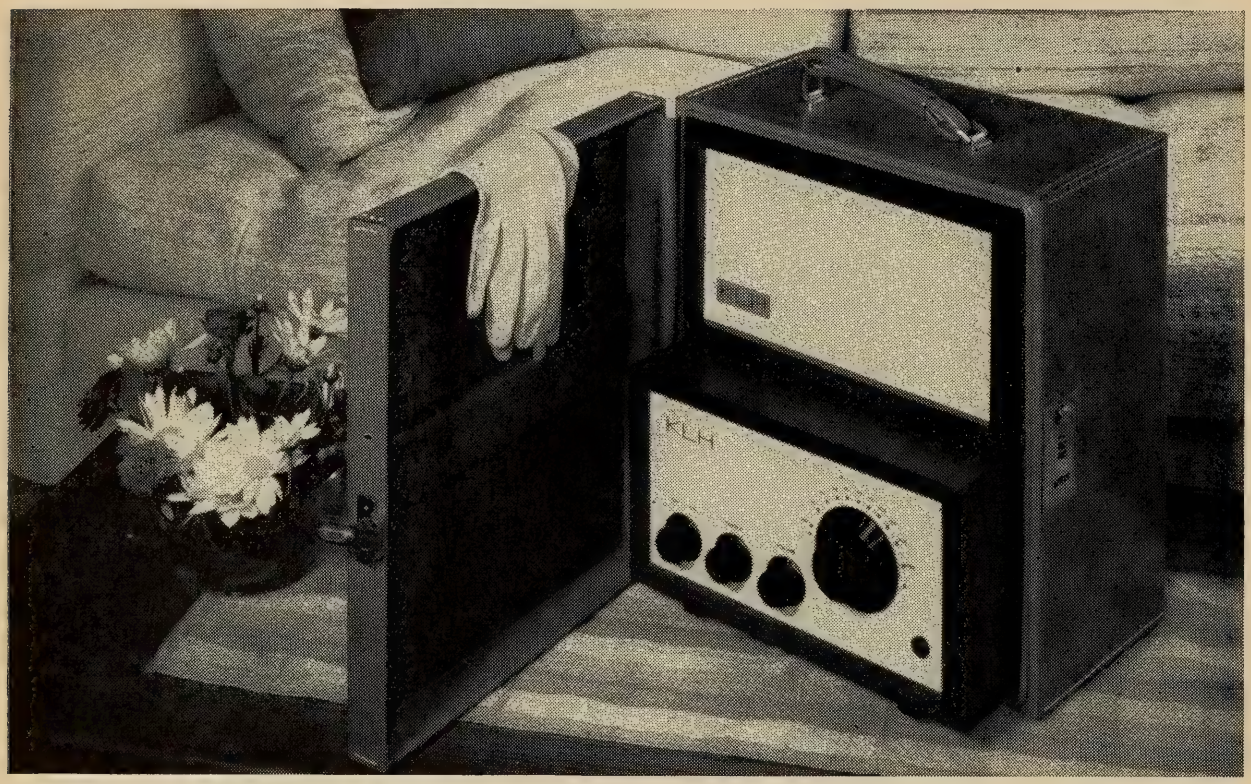
DEBUSSY . . . . . "La Mer"—Three Orchestral Sketches

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II. Jeux de vagues
III. Dialogue du vent et de la mer

RAVEL . . . . . La Valse, Choreographic Poem

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PROGRAM NOTES

FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), Op. 14A

Hector Berlioz

Born at la Côte-Saint-André (Isère), December 11, 1803; Died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885. The most recent performances in this series were on November 12-13, 1954.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons*, 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, piano, and strings.

The score is dedicated to Nicholas I, of Russia.

There have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of

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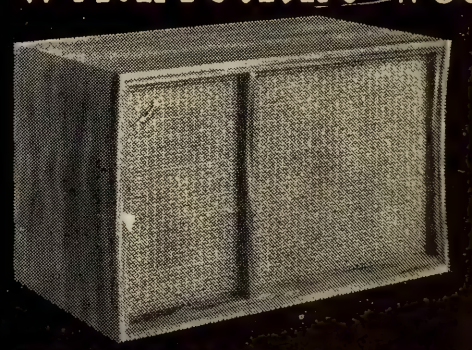
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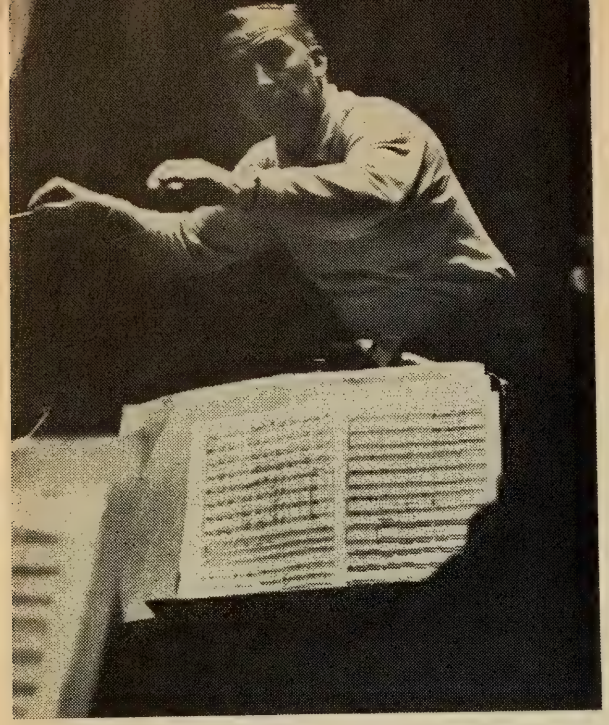


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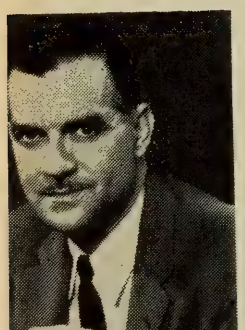
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17th Pair Mar. 18-19—BOSTON SYMPHONY, Erich Leinsdorf conducting

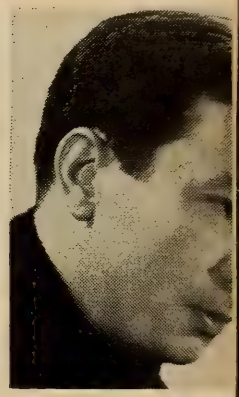
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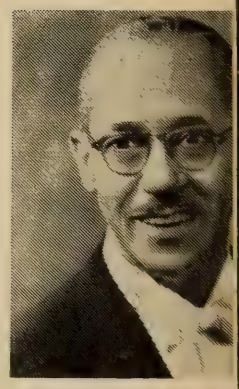
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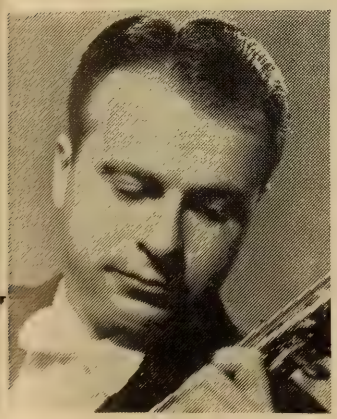
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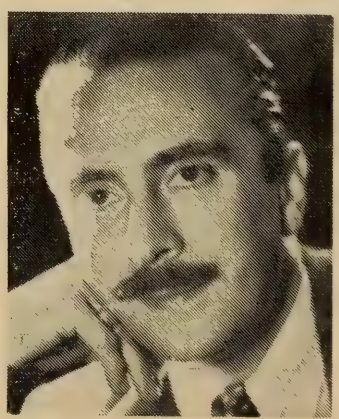

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Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards—Ophelia or Juliet—as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affréuses vérités"* with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an oversimplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

been intended to capture public attention —which it did. But Berlioz had been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. Hs music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virgina*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated—let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.‡

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical

† *Berlioz and the Romantic Century*, 1950.

‡ There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination—a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name—Estelle—were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the walz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.

THE POET'S TRIBUTE TO MUSIC

If music be the food of love,
play on; Give me excess of it,
that, surfeiting, The appetite
may sicken, and so die.
That strain again! it
had a dying fall: Oh,
it came o'er my ear
like the sweet sound
That breathes
upon a bank
of violets,
Stealing
and giving
odour!

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proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*"—musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Strauss's Till on the scaffold—these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this now diminishing but dubious practice has been laid upon Berlioz. Barzun in defense of Berlioz has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the "*genre instrumentale expressif*," while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe*, which opens the main body of the movement and

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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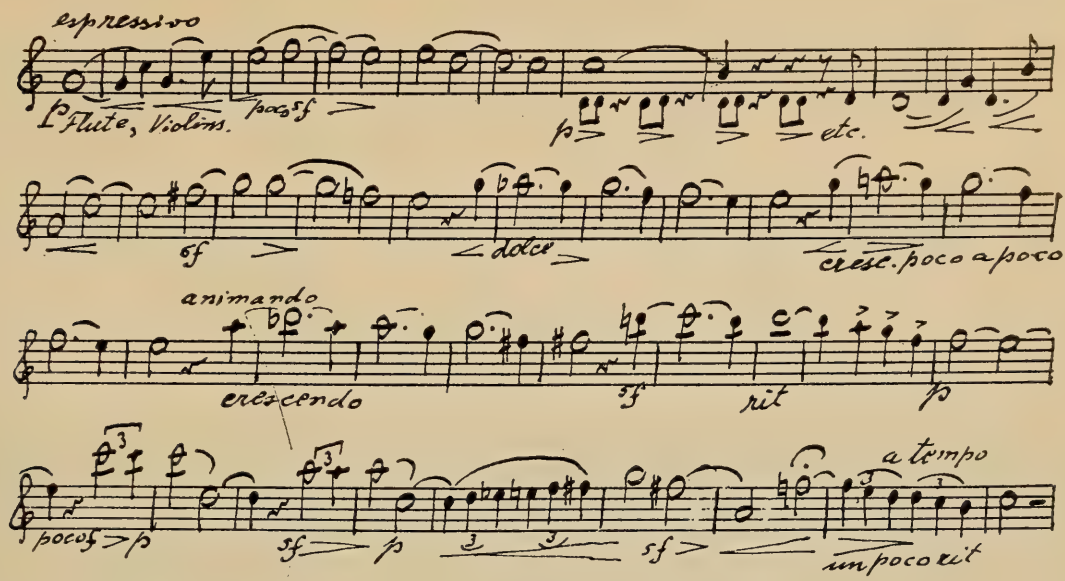
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which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:



The first movement, like the slow movement, which makes full use of the *idée fixe*, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a



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second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *"religiosamente."*

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe*, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe*, heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat*, is fearsome in another way—its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it was sharp accents and sardonic, mocking trills. The E-flat clarinet sqeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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"LA MER," THREE ORCHESTRAL SKETCHES — Debussy

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

When Debussy composed "La Mer: Trois Esquisses Symphoniques," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "L'Après-midi d'un Faune" of 1894 and the Nocturnes of 1899 were almost classics, and the first performance of "Pelleas et Melisande" was a recent event (1902). Piano, chamber works, songs were to follow "La Mer" with some regularity; of larger works the three orchestral "Images" were to occupy him for the next six years. "Le Martyr de St. Sebastien" was written in 1911; "Jeux" in 1912.

In a preliminary draft of "La Mer," Debussy labeled the first movement "Mer Belle aux Iles Sanguinaires"; he was attracted probably by the sound of the works, for he was not familiar with Corsican scenery. The title "Jeux de Vagues" he kept; the finale was originally headed "Le Vent fair danser la mer."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "La Mer." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a milieu which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "La Mer," it was not the shore, but the hills of Burgundy, whence he wrote to his friend Andre Messager (September 12): "You may not know

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that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides—and my memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "Poissons d'or," of 1907, was named from a piece of lacquer in his possession.

"LA VALSE," CHOREOGRAPHIC POEM

Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875 *Died in Paris, December 28, 1937*

It was in 1920 that Ravel completed "*La Valse.*" The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance: November 28-29, 1958.

The instrumentation calls for 3 flutes and piccolo, 3 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle—what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other—Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *Las Valse* was completed. The piece did nothing to mend his relations with Diaghilev, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghilev did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his "*poème chorégraphique,*" upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

The late French critic, Pierre Lalo, singled out Ravel's *La Valse* among all his works, in an article in *Le Temps* (January 29, 1942): "If among the jeweled brilliance of his music I had to choose what to place in the full light as of the very first order, I would name without hesitation *La Valse* and *L'Heure espagnole. . . . La Valse* is a great orchestral work of proportions and character unusual for Ravel, in which he has put the best and strongest of himself. It is a vast tableau of various aspects of the Viennese waltz, with its allure, its *élan,* its caresses, its *voluptés,* its alternate gentleness and brutality. The effect of this powerful giddiness, in which the splendor of the orchestra builds and multiplies a power of irresistible intoxication, is truly vertiginous. The most celebrated waltzes, the most propulsive, are weak and puerile in comparison with this swirl of the dance which is like a force of nature, a turbulence of all the undulations of rhythm. Ravel in no other work has achieved this particular amplitude and power, and I cannot help regretting that he has not left us more of the same sort."

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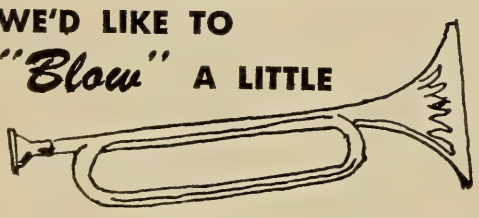


Beethoven's Fifth Symphony has been programmed by Howard Mitchell for the final concerts of the National Symphony Orchestra's 1961-62 season. Next season, Mitchell and the Orchestra will perform all nine of Beethoven's symphonies in a Beethoven Cycle announced for the Midweek Series in Constitution Hall.

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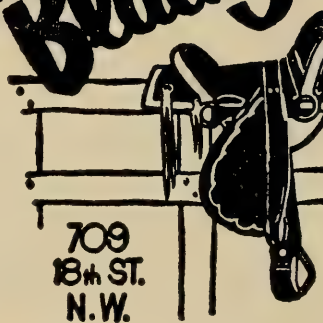
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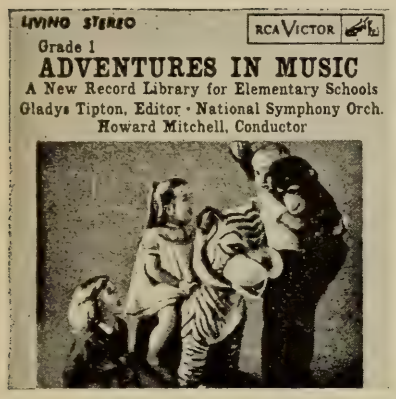
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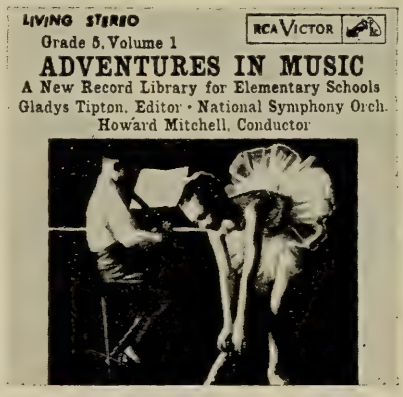


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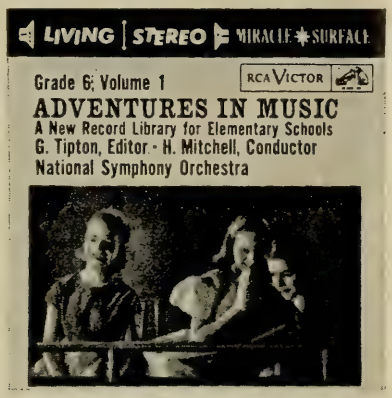
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